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VARIETY

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KHRUSH HERE & SHOW BIZ THERE

Vidtape Unites 2 Hemispheres; U.S. Day-and-Date With Europe

By GEORGE ROSEN

The last couple of weeks has witnessed one of the remarkable feats of television. Virtually going unnoticed and unheralded amid all the attendant off-the-screen hullabaloo of President Eisenhower's Bonn - London - Paris - Scotland safari has been the tape topper of the year—tv's day-in-and-day-out transoceanic spanning with only a nine-hour lapse (clock time) between taping and screening.

Thanks to tape, plane and time differential, the American television audience is now in a position to witness (as it has been doing for the past 10 days or so) the next best thing to globalcasting of actuality programming, and what had long been envisioned as a possibility has now become a reality.

A two-continent tape linking with a same night or next morning exposure, with all the bugs removed, is now "operative."

But perhaps even surpassing this feat is the fact that a two-hemisphere actuality coverage via tape—completely eliminating need for film— is now fait accompli: The four CBS-TV shows for Firestone, along with the taped inserts for Doug Edwards and other network news programs, were, for the first time, virtually wholly conceived by tape, not only eliminating the need for film editing and processing (thus saving the network hours in getting on the air) but actually giving the shows a "tv look" not possible by filming.

CBS sent Don Hewitt to make the Bonn-London-Paris-Scotland swing with Ike. Since he knows the structure and framework of CBS news shows, it was simply a case of "building" the programs to match the style and formats, obviating the need for on-the-spot editing of the tapes and expediting their delivery. Crews were used, depending on origination, from West German TV in Cologne,

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Vienna's Famed Vauder, Ronacher, Goes El Foldo

Vienna, Sept. 8.

When the curtain rises in the Ronacher, only variety house here, on Sept. 28 (Paris' French Folies Bergeres guesting), it will be the opening of the last season, for the house will be converted into a garage next May.

This is the decision of M. Labriola, producer of shows here since the early 1920s. Top ranking artists appeared in the Ronacher building, constructed around the turn of the century.

Labriola says it's not only a question of fluctuating attendance, but he simply cannot compete with the City Sport Hall, which books huge shows in its 15,000-seater.

Goldenson Sees TV Globalcasting In Next 5 Years

Tokyo, Sept. 8.

International tv simulcasting will be done practically within five years, according to Leonard H. Goldenson, American Broadcasting-Paramount Theatres Inc. prez who arrived here with ABC-TV prez Oliver Treyz and their spouses for eight days after stops on their five-week jaunt which included Australia, Singapore, Bangkok and Hong Kong.

Goldenson told VARIETY, "It could be done right now, by bouncing signals off four satellites, but it's too expensive at the present time. In my opinion ways will be found within five years and I think a lot less. And in time zones where it's impractical to watch at specified hours, the shows could be held on magnetic tape and shown as soon as the public gets up."

Basically, Goldenson said, these globalcasts would program news and special events. "Entertainment can always hold," he said. "I think if it's on film, it doesn't matter when it's shown in a given area as long as it's the first run for that area."

Asked if ABC is making tieups with overseas tv outlets for this purpose, Goldenson replied, "When, as and if, we will certainly move in that direction. It will be no later than five years and probably sooner."

On impressions of his fact finding tour, the ABC topper said, "I think there's no reason why Southeast Asia can't be a great potential for tv just as in other

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Irving Caesar Renders Pop Song Unto Peace On Eve of Nikita's Visit

Songsmith Irving Caesar, long an anti-war exponent, and a member of the (Henry) Ford Peace Ship around World War I, has paraphrased Sir Winston Churchill's admonition that it's better to "Jaw-Jaw, Not War-War," into a 1959 peace song which he titles, "Let's Pow-Wow, Not Kow-Tow." Says Caesar, "I do not think there is one chance in a thousand of a recording company jumping on this song but, as a peace activist, if not an outright pacifist, if by some miracle the song could actually break out and make money ('I Didn't Raise My Boy To Be A Soldier' sold into the millions) I

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CIRCUSES ALONE LURE $20,000,000

By GENE MOSKOWITZ

Moscow, Sept. 8.

Soviet show biz, unbothered by competition and quite unconcerned with the profit motive, nevertheless is keeping a close eye on the almighty ruble. True, the Volga showman is a state worker, and his prime concern isn't whether or not he can turn

(With Russian Premier Nikita Khrushchev due next week in the United States, VARIETY's Paris rep has examined show business in the USSR from his vantage point in the capital, where he helped cover that country's Film Festival recently.)

a buck. But, as anywhere else in the world, the Russians are looking to the boxoffice as their ultimate gauge of success, whether it's in the film field, concerts, plays, ballets, opera or circuses.

While Moscow pays all the bills, many divisions of the state-run enterprise that is Russian show biz are self-sustaining and contribute handsomely to the Soviet Union's treasury. The Russian showman is part of the Ministry of Culture and he runs his section from a compact, roomy office in the capital. He usually has at least two phones and a secretary. All express deep interest in Yank show biz and ask that more of it be seen here. There's a lively inter-

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Offer 20% of 3 Merrick Shows For $1,000,000

A 20% share of the profits of three current David Merrick productions, "Gypsy," "Destry Rides Again" and "La Plume de Ma Tante," is being offered for $1,000,000. The proposition has been made to several prospective investors by C. Scott Gongwer, who indicated he had Merrick's authorization.

The proffered deal included the 20% slice of profits of the three shows from all sources, including Broadway, the road, stock, foreign, screen, recording and tv. Gongwer has informed prospects that a $1,000,000 film offer for "Gypsy" has already been refused.

Gongwer is little known in Broadway circles, but was associated about a year ago with Maude Franchot and others in several proposed productions which were later dropped.

Rifts Among Protestant Groups K.O. New Pressures Against Hollywood

Question of how far the Protestants can go in seeking curbs on sex and violence in films without betraying their own principles and without sharply dramatizing their lack of unity began to haunt the Broadcasting and Film Commission of the National Council of Churches last week.

There was a booming echo to the original statement by George A. Heimrich, director of the Commission's Coast office, in which he deplored the overemphasis on sex and violence in films, sharply rapped the production Code for its failure to take action, and hinted at a possible boycott.

Heimrich's complaints got a wide play and, as reaction began to pile up, it became evident that the whole matter was beginning to get out-of-hand. It was reliably reported that some in the Commission were greatly annoyed at Heimrich and his Coast group for having raised the issue publicly and apparently without first consulting the N. Y. homeoffice.

Evidence of the split in the Protestant ranks came via a letter to Eric Johnston, prez of the Motion Picture Assn. of America, from Dr. Robert W. Spike, general program secretary of the Board of Home Missions of the Congregational and Christian Churches. Spike, vice chairman of the Commission, called Heimrich's charge

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Committee of Film VIPs Set to Coach Democrats

Hollywood, Sept. 8.

Politicos at the Democratic National Convention here next year will get the benefit of show biz pointers from a committee of film producers, directors and writers organized by George Seaton, at request of Demo National Chairman Paul Butler. Named also to serve are Dore Schary, Valentine Davies, Alan Rivkin, William Gordon, Joe Parker, Leonard Spigelgass, with others to be set later.

In addition to polishing up rostrum performances, committee will organize acceptance speech ceremonies of Presidential and Veep nominees into a television spectacular.

Benny & Truman Yock It Up In K.C. Pre-Taping

By JOHN QUINN

Kansas City, Sept. 8.

Anything to save a talent fee.

That is the jibe tossed at Jack Benny by the flock of newspaper and magazine writers who covered the junket here last week to tape a tv sequence with Harry S. Truman.

While the jibe fits the popular conception of Benny the tightwad, the facts as to how it all came about are disarmingly simple. Truman and Benny are old friends.

It was only two seasons ago the two appeared together in a benefit for the Kansas City Philharmonic Orchestra. That raised a much-needed $50,000 and took the orch out of hock.

Benny is reported to have casually mentioned recently that Truman might like to be on the television show sometime.

"I'd love it. When?" was the ex-President's prompt answer.

The result is regarded as an industry coup, bringing to the Benny show one of the most desired of all guest stars when the season is going to put special emphasis on unusual and interesting guest stars.

Irving Fein, president of J & M Productions, which produces the Benny show for CBS-TV presentation, said that the talent fee will be paid, in essence. "We are going to make a substantial contribution to the Truman Library fund, or to any other cause which Mr. Truman designates," Fein said.

The production staff and affili-

(Continued on page 62)

Too Raw for B'way 1927, 'The Captive' Goes Film, Plus New Stage Version

A play, found too hot for Broadway by the N. Y. police in 1927, will serve as the basis of the first picture Arthur Hornblow Jr. will make for Columbia under his new four-picture deal with the company. The play, "The Captive," which Hornblow adapted from "La Prisonniere" by Edouard Bourdet, was shut down by the police after a five-month run.

Hornblow in association with his wife, Leonora, has written a new stage version which is scheduled for production shortly by Leland Hayward. The picture is not scheduled for production until early next year and probably won't be released until after the play ends it run. Hornblow said there was a possibility the picture would be held out of N. Y. for a while if the play were still running.

The play, on the basis of the synopsis in Burns Mantle's "The Best Plays of 1926-27," appears to deal with lesbianism. Hornblow stated that although the original version dealt with perversion, the film will be the "story of a girl's problem in maturing." Columbia is considering Kim Novak for the lead.

Ed Sullivan Spells Out Do's & Don'ts For Yank Performers Playing Russia

By ED SULLIVAN

Some 13,000 Russians were jammed into the 10,000-seat outdoor Green Theatre, at Moscow's Gorki Park, for our opening night. Elliott Lawrence, at 8:55 p.m., rapped his baton and his 46-man Russian orchestra went into the overture of American songs, "California, Here I Come," "Swanee River," "Deep in the Heart of Texas," Cohan's "I'm A Yankee Doodle Dandy," "America the Beautiful." You felt a long way from home.

To let young Lawrence know that he wasn't out there on his own, I stayed on stage at the footlights just above him. And as the overture ended, I went into the Russian speech I'd boned up on at Desert Inn (Las Vegas) and introduced the Barry Sisters, who were to be followed by tap-dancing Conrad (Little Buck) Buckner and then, plate-spinning Erich Brenn. These were three Sunday punches in a row.

It was no contest. The Barry Sisters murdered them! Little Buck came on immediately and won roars of "bravo" with his diving splits. For an encore, so we could strike his dancing platform

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British TV's Stripper

London, Sept. 8.

Heide Erich, a stripper from Hamburg, is to do a striptease "serial" in Associated British's new tv series, "After Hours," skedded for Sunday evenings in the Midlands and the North.

Said producer-director Richard Lester: "The show's scheduled to run for 13 weeks. Miss Erich will take off a piece of clothing each week, interspersed with jokes. I don't know how many items of clothing she wears, but we're hoping everything will run out."

The bare fact is that Miss Erich will finish up in a brief bikini.

Au Naturel Exposure Banned, 'Folies Bergere' Finds Madrid a Bust

Madrid, Sept. 8.

Some 50 despondent, frustrated chorines of the "Folies Bergere" can't wait until their four-week engagement at the Teatro de la Zarzuela comes to an end. With little regard for tradition and the naked truth, the Spanish censor has forced them to clothe their world-famous identity.

Helpless in the face of bluenose orders limiting exposure to arms and face, artistes headed by Huguette Duval, Veronica Bell, Dolly Pick, Blanche Gallay and Emmy Tourret, are getting a frigid reception twice nightly from disappointed audiences. "How different it would be," the girls sighed, "if we were at liberty to present what they came to see."

Expressing sympathy for troupe's state of mind, "Folies" spokesman added: "we feature a particular kind of talent based on the feminine physique's classically-sculptured proportions staged au naturel—at least from the hips up. Cover this beauty, as we're compelled to in Spain, and everything is lost—artistry, attraction and le grand spectacle."

Dejected after sitting through the obligatory censor performance one night before preem, "Folies" director Michel Gyarmathy cut his stay short here and planed to Las Vegas, where he is now assembling an American version of "Folies Bergere" for Latin Quarter boniface Lou Walters.

Sen. Hubert Humphrey Concerned About K's Cultural Void in U.S.

Washington, Sept. 8.

Russian Big Daddy Nikita Khrushchev will be in a cultural desert during his crosscountry tour of the U. S. And Sen. Hubert Humphrey (D-Minn.) is upset about it..

Senate Foreign Relations Committee member Humphrey, sparkplug of U. S.-USSR cultural exchanges, said he fails to understand how the State Department could overlook arranging for the Soviet premier to view "some of our more important cultural and artistic undertakings."

"Certainly Mr. Khrushchev can't gain a general understanding of our American society, and rid himself of the distorted picture of American life which is painted by the Soviet prepaganda apparatus if what he sees does not include at least some of our finest artists performing in their own environment."

Humphrey said Khrushchev, who arrives here Sept. 15, "should have the chance to see the magnificient variety and richness of the arts in this country—supported entirely by private voluntary association and enterprise."

The Senator has previously appealed to the White House to encourage President Eisenhower to discuss with Khrushchev, during the Russian's visit here, "a greatly broadened agreement" on cultural, educational and professional exchanges between the two nations.

"Despite the deep and broad gulf between the U. S. and the Soviet Union," said Humphrey, "and continuing fundamental differences of policy, such an exchange provides at least an opportunity to seek out possible areas of agreement ad to lessen fears caused by misunderstanding and lack of knowledge."

The field of culture, in Humphrey's view, represents "one of the most effective international 'bridges' between people."

Down Under Promoter Mapping Fall Series With Top Coin Names

Melbourne, Sept. 1.

Top U.S. entertainers soon will be getting top money for Down Under engagements. Aussie showman Harry Wren has plans to make it economically possible to bring over the stars.

Admitting pix have taken bashing from tv here, Wren believes live theatre presents different story and that average man in the street and his wife can be dragged away from his tv set for occasional night out with lavish entertainment of star quality. Smash successes in Melbourne of Danny Kaye and "My Fair Lady" prove Wren's point.

From end-September onward Wren has acquired exclusively the two largest cinemas in Australia—the State in Melbourne, and the Capitol in Sydney—and, beginning about November, he will be presenting flesh and blood shows. Each theatre seats 3,400 and is luxurously decorated and equipped.

Recent relaxation of dollar restrictions mean visiting artists can take out all earnings, and Australia now is only 16 or 17 flying hours away.

Show Biz Unions Go Legging For Labor Day March

Show biz performer and craft unions had a strong and impressive representation in Monday's (7) Labro Day parade, organized labor's first Labor Day parade in N.Y. in 20 years. The parade was sponsored by the City Central Labor Council, AFL-CIO.

The theatrical contingent, made up of 57 units representing all phases of show business, included musicians, Actors Equity, radio and tv performers, screen actors, variety and musical artists from performer unions, stagehands, designers, ushers, treasurers, electricians, projectionists and others from the craft unions. The theatrical group was represented by five floats and 25 assorted vehicles.

Performers of many of the current shows, both on and off Broadway, marched up Fifth Ave. from 26th St. to 60th St. in the costumes from their attractions. Shows represented included "Flower Drum

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Potboiling Books At De Luxe Prices

Hollywood, Sept. 8.

A new organization here calling itself Literary Projects Co. has quietly got underway with what looks like a revolutionary new concept in the book publishing field.

Company, the brainchild of former pressagent Ted Loeff and his business partner, Charles Bloch, commissions novels and pays advances to make sure they are written.

The idea behind Literary Projects Inc., which is backed with solid cash by Victor Weybright's New American Library, is to apply to the book publishing and motion picture field the same plan that has served the digest magazines for so long.

Unknown to the general public, but no secret to the trade, has been the custom of the digests to "plant" a book or article with a magazine of general circulation or a hard-cover book publisher, reserving the reprint rights for itself.

Advantage to the digest is that it often thus ties up in advance a

(Continued on page 62)

Sinatra & Kids on LP

Hollywood, Sept. 8.

Frank Sinatra's three youngsters, Frank Jr., Nancy and Tina, have been set by Capitol Records to accompany their father on an upcoming album, "A Secret Christmas."

Sammy Cahn and Jimmy Van Heusen penned the collection of holiday songs.

Tony Curtis on Star Salaries: 'Worth Every Cent'; Tyros' Rush Act

Hollywood, Sept. 8.

Tony Curtis over the weekend come to the defense of the lofty salaries and hefty percentage deals commanded by top Hollywood stars, declaring emphatically that they are worth every cent of it. He also viewed Hollywood as limiting the development of new stars by giving tyros the rush act, by making them carry top-budgeted films alone on their willing but unprepared shoulders.

"No studio head is going to give me $300,000 against 10% of the gross because he thinks I look good in shorts," Curtis pointed out. "I'll get that kind of deal only if I deserve it, and that means he feels it will ultimately result in greater profits."

Curtis judged the star is the single most important element in a film "and always will be," further explaining his views in six steps. "First, the audience, not the studio, builds a star for its own varied reasons. Second, producers, knowing a certain star will attract filmgoers, seek him. The third step, therefore, is that the

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Nature in the Roar

London, Sept. 8.

Stripteaser Phil Edmonds, who went to Paris to dance in niteries, has returned "bored with the old routine."

What does Miss Edmonds plan to do? "I'm looking for a club that will let me do my stripping in a cageful of lions. I feel I wouldn't be bored with lions around me," she said. Nor, maybe, would the lions.

Teurism, Towns Jumping As Annual Winefests Go To West Germans' Heads

By HAZEL GUILD

Frankfurt, Sept. 1.

The local "bottled sunshine," the 1959 West German white wine crop, is slated to be the best in decades because of the heavy spring rains and the long extra-hot summer—and it's going to be an added boost for the local and international tourist biz this month, when entertainment revenues generally take a post-summer-season nosedive.

Reason is that the wine festivals are going to be bigger and better than ever in hailing the excellent wine crop. And the whole country will tend to take on a Coney Island aspect, as carnivals and quacks, circus tents and tricksters set up their stands to part the public from its pfennigs.

While there's never a dearth of folk festivals in Germany to entertain the locals and the internationals, the number always juts up in September to fete the new wine. And just about every city, town and village has giant plans for its special winefest this fall.

The Rochus Festival (with many natives figuring that St. Rochus is a corruption for the wine god Bacchus) has been running for 300 years at Bingen-on-the-Rhine. It started the season this year, luring about 50,000 visitors to the tiny town on Aug. 23. Folks figure it's a forecast of good revenues for the other upcoming fests.

Weekend of Sept. 5-7, for instance, has winefests scheduled at Bernkastel, Ahrweiler on the Ahr River, Unkel on the Rhine, Heilbroon, Neckarzimmern, Ruedesheim. And so it goes all month long, with the month's final fest set for the Sept. 26-29 weekend at Niederdollendorf on the Rhine. The Duerkenheimer Wurstmarket, largest and most famous winefest in the Pfalz area, is set for two weekends, Sept. 12-15 and 19-21.

This year, when the folks stop toasting the fine wine and supporting the sideshows, games and sou-

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Library of Congress Sleuthing for Pix Of Willard-Johnson Fight

Washington, Sept. 8.

A thorough Governmental search by the Library of Congress reveals Uncel Sam has no copy of film of the 26-round 1915 world's heavyweight championship fight between Jess Willard and Jack Johnson. Willard won the crown in Havana.

One print deposited under the copyright laws has completely deteriorated and a search of all other Government agencies turned up no trace of the missing motion pictures.

Sen. Thomas H. Kuchel (R.-Calif.) had the search launched at the request of Willard who now lives in LaCrescenta, Calif., and who has never seen the film. Kuchel has previously been active in having the Library of Congress restore and preserve a priceless collection of early newsreels, documentaries and other motion pictures.

The fight films were never exhibited in U.S. theatres because Federal law at the time prohibited interstate shipment of motion pictures of professional boxing matches.

Kuchel learned Customs Bureau agents seized one print of the pictures in 1916, but that copy has also deteiorated. The military services, which have most fight films, have none of the Willard-Johnson match. Both NBC and CBS reported having no reels of the fight in their libraries.

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'RALLY ROUND THE CODE, BOYS'

Pennsy's Blue Pencil & U.S.A.

Film industry in many quarters is concerned that the censorship law just enacted by the Pennsylvania Legislature via a surprisingly fast and overwhelming vote will set off a chain reaction. It's been the history of show business that when a group in one area succeeds in obtaining a blue-pencil statute, their fellow-travelers in other territories become encouraged to try the same.

The censor advocates in Pennsy came up with a new gimmick, this being a control board authorized to review and perhaps ban pictures following their opening in theatres. Thus, there's none of the prior restraint angle which had been a major weapon used by censorship foes.

Eric A. Johnston, president of the Motion Picture Assn. of America, called the Pennsy measure one of the major steps backwards in the history of censorship. This was the first state to adopt film governing boards and, after having repealed this 1913 law, the first to return to it.

In behalf of the Council of Motion Picture Organizations, information director Charles E. McCarthy urged that the entire industry unite and stand guard against other censor moves around the country. The trade, he said, "is in for serious legislative trouble next year when the Legislatures of most of the country's states reconvene."

McCarthy pledged COMPO's support in working with exhibitors and the MPAA in the fight against the adverse legislation.

New Indie Import Org Steps Into Anti-Censor Ring; Pa., Other Targets

The newly-organized Independent Film Importers & Distributors of America intends to swing full blast into the censorship fight, the first target being Pennsylvania where a censor board has been re-established.

Richard Brandt, chairman of the IFIDA exec committee, said last week that the group would offer its services to the majors. "We'll fight the censors tooth and nail," he said. "This thing in Pennsylvania is a kind of throwback which, because it can set a precedent, could be disastrous for us. Chances are that the first films to be affected will be the ones which our members distribute."

The Pennsylvania measure provides that a film can be censored after it opens first-run in any house in the state. Exhibitors and the Motion Picture Assn. of America have protested the bill as unfair since it could result in houses going dark. MPAA prez Eric Johnston last week called the revival of Pennsylvania censorship "a leap into the past" and noted that the state was the first to revive a censor board. Pennsylvania censorship was declared unconstitutional in 1956.

Name Michael Mayer

The independents, who via their foreign films have always borne the brunt of the censorship attack, believe they'll be more effective now that they're (1) organized and (2) have a permanent executive secretary. Latter is Michael Mayer, a lawyer and son of Arthur L. Mayer, industry vet.

Mayer, whose appointment must still be ratified by the IFIDA board, will be handed a one-year

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Ike & Mac Saw 2 Pix

London, Sept. 8.

Director J. Lee Thompson can take a bow. Two of his pix were chosen for screening to President Eisenhower at Chequers, Prime Minister Macmillan's country residence, durthe two statesmen's confabs in Britain.

Subjects were "Tiger Bay" and "Ice Cold In Alex," former made for the Rank Organization and the other for Associated British. Screenings were given in a specially adapted room at Chequers.

Fulbright Ughs 'Ugly American'

Washington, Sept. 8.

Chairman William J. Fulbright (D-Ark.) of the Senate Foreign Relations Committee yesterday (Mon.) denounced what he termed the "arrogance" of producers of "The Ugly American" in asking State Dept. cooperation in making the film.

Urging refusal of such a request, Fulbright said he learned one of the producers described the theme as a "lush shacked up with an Eurasian dame to whom he spills American secrets."

"Translating this from Hollywood language," he told the Senate, "this means that the U.S. ambassador to a Southeast Asian country is a drunkard who has a Eurasian mistress to whom he betrays secrets of our foreign policy. Thus our ambassador is pictured as a drunkard, a leacher and a traitor. Thus I do not see how any one could more effectively discredit this country—especially in the eyes of Asians—than through the production of such a film.

"Nevertheless, the producers have the arrogance to insist that the State Dept. cooperate with them in location so that they may produce their wretched film with the greathest speed, economy and authenticity of diplomatic usage, if nothing else."

Rep. Smith, Rebuffed By State Dept. on 'Bad' Pix For O'seas, to Try Again

Washington, Sept. 8.

State Dept. opposition to resolution by Rep. H. Allen Smith (R-Cal.) on U.S. film exports has stymied Congressional consideration this year. But Smith said he's confident action will be taken when Congress reconvenes next January.

Smith was both baffled and irked by State Dept. position. He contended his resolution proposed that Congress do no more than what State Dept. has been doing all along—urge stricter industry efforts to curb exports of films putting the U.S. in a bad light.

Asst. Secretary of State William D. Macomber Jr. wrote House Foreign Affairs Chairman Thomas Morgan (D.-Pa.) that the Dept. could not endorse Smith's resolution "since it does not wish in any way to inhibit or censor the free expression of responsible artists."

Smith said Macomber or whoever was responsible for the letter "missed the point" of his resolution and was "confused." "Noth-

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'BEACH' SCORECARD: 2 OUT, GERARD BATTING

Job of coordinator for the "On the Beach" international promotion and premieres on Dec. 17 is proving to be a difficult one to hold.

Maurice Bergman had it first, and gave up on it after a couple of months. Bill Danziger took over and lasted a few weeks. Now Lou Gerard has quit the "Porgy and Bess" unit at Columbia to take over "Beach" at United Artists. He starts Sept. 14.

INDUSTRY PLEA BY YOUNGSTEIN

By FRED HIFT

A strong defense of the industry's Production Code as a good and workable instrument, coupled with a call to the business to defend and thereby strengthen the Code, came last week from Max E. Youngstein, United Artists v.p.

"There is absolutely nothing wrong with our Code today," Youngstein said. "If it fails on any level it is only because we as an industry seem to lack the will and the vigor to defend it and because the Code administration tends to be too greatly influenced by pressures both from the inside and the outside.

"Our trouble is that, as an industry, we carry on our fights on the grounds of expediency rather than of principle. We never seem to be able to take a consistent position. What the Code needs today is strength to act independently, and for some reason the people who could give it that—the company presidents—appear unwilling to provide it. This problem needs leadership and this is an industry that simply has never wanted leadership or even allowed it to develop to any significant degree."

Youngstein's remarks were somewhat out-of-character for the UA exec who, in the past, has delighted in blasting out against conditions in the industry. In his comments on the Code, he sounded calm and spoke with great deliberation.

Respect for Code

"If we are going to have a Code, our own Code, we must respect it, respect its administrators and defend it from attacks. Silence in the face of various charges against the Code is not enough. In fact, it is taken as an admission of guilt. I am completely for a Code and particularly for this Code, which has now been changed to allow the adult and literate treatment of a wide variety of themes.

"But the Code has to be lucid and it has to be quite clear in what it is and what it is not, so the producers can be properly guided. The minute the Code buckles and compromises, giving in to pressures from producers on the inside and various groups on

(Continued on page 21)

Par's 1926 'Old Ironsides' Comeback In Same Negative But New Frills; Could Cue Breakouts from Vaults

Widescreen, '26 Style

It's strictly from malarkeyville that widescreen presentation of motion pictures was introduced within the past few years.

"Old Ironsides" opened at the Rivoli Theatre, New York, and astounded the customers, who paid $2 top, and drove to the house in so many Rolls Royces. Reason for the astonishment was that in certain parts of the presentation the screen opened to twice normal size to accommodate the picture. The system was called Magnascope.

The time was 1926.

Paramount is about ready to test a modernized, gemmicked, but not reshot, adaptation of a feature production that opened in New York's Rivoli Theatre on Dec. 26, 1926. It's "Old Ironsides"—basically the same "Old Ironsides" that was produced by Adolph Zukor and Jesse L. Lasky in the years ago.

The experiment is to be conducted in a theatre as yet unselected, but it will be in the New York area. The picture itself is from the silent era, but has been facelifted via the addition of an offscreen narration and readjustment of projection of the tempo of the pictorial frames.

The Par tryout could abound in significance. If it shows that the heavy volume of silents in the vaults—those which haven't deteriorated—can make for audience satisfaction, it would mean extra millions for all studios. Par is starting out by offering "Ironsides" in a pay-to-get-in theatre; if this doesn't work, there's still the possibility of television.

1,000—Count 'Em—1,000

Par, most active of all studios in the early days, has well over 1,000 talk-less features in its library. If even a small percentage of these can be made merchandisable, the money potential could be beaucoup.

"Ironsides" has been selected be-

(Continued on page 14)

Screen Gems As True Kid of Col

Naming of Columbia Pictures prexy Abe Schneider as president of Screen Gems as well, with Jerome Hyams the administrative topper with the title of v.p. and general manager, marks another step in the integration of the telepic subsidiary into the parent company. The action also appears to dispel completely the idea of spinning off Screen Gems.

Shortly after the death of founder-prexy Harry Cohn, Col. then in a transition period from a prime producer to financier of indie productions, seriously considered unloading the telefilmery to obtain ready cash for the bankrolling of independent theatrical ventures. However, the company managed to find other means of financing the indies and has since come up with one of the strongest complements of producer partners. The idea of spinning off Screen Gems was then dropped.

As part of the integration of the telepic outfit into the overall operation of the company, many of the functions of the two separate companies, especially on the Coast, have been combined.

National Boxoffice Survey

Biz Again Spotty; 'North' Still Champ, 'Denim' 2d, 'Murder' 3d, 'Disciple' 4th, 'Angel' 5th

Long Labor Day weekend with its excellent weather in most areas of the country resulted in spotty business in key cities covered by VARIETY. Back to school and the end of vacations were credited with helping the b.o. in some sections. However, the opposite was true in others.

Still pacing the current product by a wide margin is "North by Northwest" (M-G), champion for the fifth time within the last few weeks. Runnerup is "Blue Denim" (20th). It was fourth last week. "Anatomy of a Murder" (Col) again is in third place.

A promising contender last week, "Devil's Discipie" (UA) spurted to fourth position by dint of a fine showing in eight keys. Close behind in fifth spot is "Blue Angel" (20th), which also loomed a hot prospect last week.

"South Seas Adventure" (Cinerama), sixth last week, again is in the same notch. "It Started With a Kiss" (M-G), Glenn Ford-Debbie Reynolds starrer, moved up to seventh on strength of fancy biz in additional playdates. "Porgy and Bess" (Col), fifth last week, eased off to eighth.

"Hole in Head" (UA), the runnerup last frame, dropped to ninth due to a dip in its extended run biz. "Yellowstone Kelly" (WB), a Clint Walker-Edward Byrnes starrer, sixth last stanza, is winding 10th. Rounding out the Golden Dozen are "Scapegoat" (M-G) and "Middle of the Night" (Col).

Most impressive among the newcomers is "The Tingler" (Col), an exploitation picture which set a new house record at the Pilgrim in Boston. "Killer Shrews" (A-I), another bally entry, is big in Detroit. "Cry Tough" (UA) is strong in San Francisco.

"Darby O'Gill" (BV), big in Omaha, is buxom in Kansas City and lusty in L.A. "South Pacific" (20th), still mopping up in longruns, is lofty in Omaha and great in K.C.

"Room at the Top" (Cont) also is drawing stout biz in extended runs ranging from nice in its 19th Baltimore frame to smash in its 17th L.A. stanza. "Gigi" (M-G), another marathon pic, is sock in Frisco and oke in Baltimore.

"Big Fisherman" (BV), torrid in L.A., is nice in New York. "Nun's Story" (WB) is rated elegant in L.A. and good in Seattle. "John Paul Jones" (WB), fair in Louisville, is medium in K.C.

"Lady Chatterley's Lover" (Indie), benefitting from the censorial hubbub, is fancy in Chi and okay in its ninth New York week. "The Bat" (AA) is lean in Washington.

(Complete Boxoffice Reports on Pages 8-9-10)

USSR Nixed on Showing Kinopanorama Vs. Fest At Mex Nat'l Auditorium

Mexico City, Sept. 8.

The Red "cold war" has even reached the motion picture industry here, with the Soviet Embassy putting in a bid for the National Auditorium to show off Russian-styled Cinerama (Kinopanorama) to local citizens. The Embassy expressly asked for dates now occupied by the forthcoming Second Review of World Film Festivals—from Nov. 25 to Dec. 12.

Jorge Ferretis, Film Bureau chief, diplomatically pointed out that the National Auditorium will not be available to the Soviets until after the Dec. 12 date. Until that time, they are welcome to use the facilities of the much smaller Theatre in the Woods, alongside the Auditorium, which has only about a third of the 10,000-plus seating capacity of the big convention hall.

Russian plan is to hold a cultural and industrial exposition at the same time, similar to the one staged recently in New York. Sovexport Films will handle the Russian Kinopanorama phase of exhibition.

Russian idea had been to compete with the World Review Festival, but in the cramped smaller theatre quarters, organizers of the fest are not worried about any Red inroads on boxoffice receipts.

20TH'S COMMON DIPS, BUT SO DOES LOEW'S

Common shares of 20th-Fox fell to a new low of $33.37½ last week on the heels of the film company's unusually downbeat financial report. It seemed like the natural course for the market to take.

But Loew's, where everything's rosy, also went down, losing 75c per share. This drop came on Friday (4) immediately following the official announcement of resumed dividends and apparent year's earnings of $8,000,000, as compared with a deficit off ⅛ yesterday.

Most-heard interpretation is that investors earlier had sent the Loew's stock up on anticipation of the corporation's improved fiscal affairs and when the improvement became official they engaged in some profit-taking through sell outs.

20th Eyes Profit-Sharing for Execs; Meanwhile 17-Wk., 500G Bonus Plan

A profit-sharing plan for 20th-Fox executives, including those in the sales field away from the homeoffice, is shaping up and may be put into operation by next year. If it materializes as planned, it'll be a first in the film field, though not in the entertainment business per se. Music Corp. of America runs on a similar principle.

Idea is to lighten the weekly payroll load on the company and, at the same time, provide a decided added incentive to executives. A number of other industries have adopted the profit-sharing principle.

Meanwhile, 20th has embarked on the Spyros P. Skouras sales drive which runs Aug. 31 through Dec. 26. As Alex Harrison, 20th's general sales manager, informed the branch managers at their N.Y. meeting last week, 20th has allocated $500,000 as bonus money for distribution to personnel in 38 U.S. and Canadian branches. The quota they must reach aims at a domestic film rental gross of $54,000,000. This means that in the 17 remaining weeks between now and the end of the year, 20th has to rack up domestic rentals of $24,000,000.

Company has managed this before in a 17-week period. In fact, the drive's first week (ended Sept. 5) showed 36% of the branches reaching quota. It's a "go for broke" proposition. Unless a branch makes quota it'll get no bonus money at all.

The first eight months of 1959 have lagged badly behind the same months of 1958. In that period last year, 20th grossed $39,484,000 domestically. This year, the same months produced $29,800,000. The first two quarters of '59 were very disappointing, with many weeks not hitting even $1,000,000. However, the third quarter has shown a strong improvement, averaging

(Continued on page 20)

Cuffo Short Circuit

Hollywood, Sept. 8.

Twentieth-Fox will try out an exploitation gimmick unused for many years to promote comedy team of Tommy Noonan & Pete Marshall in their current costarrer, "The Last Rookie."

Studio will film a seven-minute original comedy short featuring pair, directed by George O'Hanlon. It will be sent gratis to every major exhib to launch mass saturation bookings expected for film in November.

Branch Autonomy Lauded by 20th At 3-Day Sales Meet

System of local sales autonomy, under which 20th-Fox's branch managers are free to make their own deals, is working out "even better than expected," Alex Harrison, 20th-Fox general sales manager, said last week in the wake of 20th's three-day sales convention in N. Y.

"The final results won't be in until the end of the year," he said, "but we are very pleased with the way things are working out." He added that this was true also of the circuit bookings, which are now largely being handled by the local managers dealing with regional circuit heads.

Sales meet, bringing together the branch managers and their ad-pub representatives, heard prexy Spyros P. Skouras outline a 40-picture production program for 1960 representing an outlay of $60,000,000. He disclosed the plans jointly with Buddy Adler, exec producer. The sked reaches into 1961. Apart from the films already set for production in '61, Skouras also listed "The Greatest Story Ever Told," "John Brown's Body," "The Battle of Leyte Gulf" and "The Comancheros." They'll all be big-budget productions.

Wire from Adler, who later arrived in N. Y., said more than 60 films are in various stages of production and 20th has 28 completed scripts, largest in its history.

In opening an extensive briefing on promotional plans for upcoming releases, ad-pub v.p. Charles Einfeld told the meeting: "One of the most impressive arguments for this schedule is the fact that not one of the subjects could be treated on television. Each of these attractions has already been packaged and slanted so that the exhibitor will be provided with a particular aid in each situation."

Einfeld outlined various aspects of the "Best of Everything" campaign, including a recording of the title song by Johnny Mathis, a big department store tie-in with Allied Stores and coordination of extensive sales promotion with Harper's Bazaar. Einfeld's briefing concentrated on the nine 20th releases between now and the end of the year.

Among the company execs who addressed the powwow were assistant general sales manager C. Glenn Norris, exec v.p. W. C. Michel, eastern studio rep Joseph Moskowitz, treasurer - secretary Donald Henderson, 20th International v.p. Emanuel Silverstone, and Allan Freedman, head of the DeLuxe Laboratories.

'SP' No. 1 for 20th?

"South Pacific" is shaping as 20th-Fox's top earner so far this year. The film version of the Rodgers & Hammerstein tuner was very successful in its Todd-AO roadshow dates.

Both 20th, which is handling the 35m version, has been able to rack up $3,400,000 in only nine weeks of release. Rentals came from 671 dates.

Hot Chisox Don't Cool Off Pix B.O.

Chicago, Sept. 8.

First-run business here doesn't appear to have suffered from the pennant fever contracted from a bid by the White Sox for their first American League title in 40 years. Grosses generally have remained impressive where expected.

"Blue Denim" (20th) had a smash opening despite fact that Sox-Indians night game from Cleveland was telecast here. All the ballcast did, apparently, was cut down ratings on other channels, without dissuading theatre-bound citizens. It's figured, however, that Sox night contests at this point are hurting some nabe situations a bit.

Now in the pennant stretch, Sox are drawing nocturnal crowds of 40,000 and more. In other words, capacity or near.

Violence in Yank Films Worries Scot Educators

Glasgow, Sept. 8.

In creasing amount of violence in American films is concerning educators here, according to James B. Frizell, director of education, Edinburgh. Surveys of leisure time activities of pupils from 11 to 18 years will be made here during October and November. More than 600 children will be quizzed, completing a diary of leisure activities. They will be given specific questions about likes and dislikes in films and television. Study will also cover 10,000 pupils of 15 to 18 years in Edinburgh schools.

The survey is being undertaken by the Scottish Educational Film Assn. and the Scottish Film Council. Questionnaire for seniors includes questions on violence in film and tv programs, and what they like and dislike in tv and cinema entertainment. They will also be asked to indicate anything which frightens them, such as scenes of murder, madness, cruelty to children or animals, or drunkenness.

Briskin on Col Board

Samuel J. Briskin, Columbia's production vicepresident, has been elected to the board of directors.

Briskin fills the seat left vacant by the death of Ralph Cohn, who had been president of Screen Gems, Col's telepic subsidiary. Briskin became Col's production chief in April, 1958.

Alert to Exhibs: Post-'48s on TV

Apparently as a warning to its members to stay away from booking reissues of post-1948 films available to television, Theatre Owners of America has complied a list of such pictures. The special bulletin noted that "although the film companies are making no announcements," some of their post-'48 product is getting on television.

The TOA listing gives the title, the film company which originally distributed the film, and the year it was released theatrically.

Included in the listing are 14 films from Allied Artists, eight from United Artists, two from Columbia and one each from Paramount, Metro, 20th-Fox, Universal, Columbia, Warners and Selznick, as follows:

"Affair in Monte Carlo," Allied Artists, 1953.
"The Snow Creature," United Artists, 1954.
"The Highwayman," Allied Artists, 1951.
"The Assassin," United Artists, 1953.
"The Cruel Tower," Allied Artists, 1956.
"Return of Jack Slade," Allied Artists, 1955.
"African Queen," United Artists, 1952.
"The Fallen Idol," Selznick, 1949.
"At War with the Army," Paramount, 1950.
"The Beachcomber," United Artists, 1955.
"Navy Wife," Allied Artists, 1956.
"Blossoms in the Dust," (M-G), 1950.
"Dragoon Wells Massacre," Allied Artists, 1957.
"Jack Slade," Allied Artists, 1953.
"Caribou Trail," 20th-Fox, 1950.
"Jennifer," Allied Artists, 1953.
"Both Sides of the Law," Universal, 1954.
"Strange Intruder," Allied Artists, 1956.
"Clouded Yellow," Columbia, 1951.
"Three for Jamie Dawn," Allied Artists, 1956.
"The Big Bluff," United Artists, 1954.
"Breaking the Sound Barrier," United Artists, 1953.
"The Come On," Allied Artists, 1956.
"Yaqui Drums," Allied Artists, 1955.
"Little Kidnappers," United Artists, 1954.
"Invasion of the Body Snatcher," Allied Artists, 1956.
"Lady Takes a Sailor," Warners, 1949.
"Cry Vengeance," Allied Artists, 1954.
"Operation X," Columbia, 1951.
"Phantom From Space," United Artists, 1953.
"Red Shoes," United Artists, 1951.

N. Y. to L. A.

Kelly Brown
Joe DeSantis
Jerry Fonarow
Arthur Hornblow Jr.
Stubby Kaye
Roger H. Lewis
Robert P. Lieb
Joshua Logan
Phil Moore
Edward Morey
Mary Ellen Terry
Jay Warrenn

Europe to U. S.

Lauren Bacall
Marcella Cisney
Lynn Farnol
Leonard Field
Joseph Fields
Eddie Fisher
Henry Fonda
Harrison & Fisher
Philip Gerard
Laurence Harvey
Wendy Hiller
Constance Hope
Stanley Joseloff
Robert Schnitzer
Elizabeth Taylor

New York Sound Track

It was an open secret in Paris that **Kay Kendall** was seriously ill last spring when, in the middle of filming **Harry Kurnitz's** "Once More With Feeling" in the French capital, production had to be halted. **Art Buchwald**, of the N.Y. Herald Tribune (Paris edition), quashed the leukemia story and showmen, who knew, including agent **Charles K. Feldman**, made it a point to cover-up when asked.

Independent importers and distributors of foreign films are going to try to get the MPAA to lower its rates for Code seals on the imports, which enjoy limited circulation . . . Japan making permit trouble for the Yanks . . . **Max E. Youngstein**, United Artists v. p., takes his family to the Coast Sept. 12 for an indefinite stay . . . UA's future plans for the Victoria Theatre will be decided when **Ilya Lopert** gets back from Europe . . ."They Came to Cordura" was world-premiered in Vienna . . . **Lois Weber**, unit publicist for "Solomon and Sheba," was surprised last week. Someone stole a copy of the Bible from her office . . . 20th-Fox putting on more fieldmen . . . There was a near-riot in Venice when the public showing of the German "Inferno" was rained out and crowds demanded to see the picture . . . **Charles Isenberg** named story editor for Drexel Films Corp., the **Dick Clark** outfit. Isenberg's been a writer's agent for seven years.

Last week's Sound Track inquiry anent how does one go about signing an elephant—for a **Walt Disney** picture—brings from **Harold Rand**, who professes to know about such things, a breathlessly wired reply: "WITH A LARGE PEN."

BevHills' **Herbert G. Luft**, with a tall memory for statistics, points up the then-and-now contrasts of "The Blue Angel" remake, recently reviewed in VARIETY. He recalls: "Emil Jannings won three years earlier—in 1927-28—the first Annual Award of the Academy (of Motion Picture Arts & Sciences), both for his performance in 'The Way of All Flesh' and for 'The Last Command,' both made in Hollywood. Director of 'Command' was Josef Von Sternberg and the picture itself received the first Oscar nomination. Von Sternberg, of course, had risen to world renown with 'Underground,' made in 1925. Erich Pommer was responsible for some of Europe's greatest films, such as 'Caligari,' 'Mabuse,' 'Metropolis,' 'Variety,' 'Faust'—before he was asked by Paramount to come to this country in 1926. Here he made two sucessful pictures with Pola Negri, 'Hotel Imperial' and 'Barbed Wire.' Marlene Dietrich was the only one to gain from the success of 'Blue Angel,' though she had been costarring in German films since 1923 under the direction of such craftsmen as William Dieterle, Maurice Tourneur, Joe May and Curtis Bernhardt. Jannings had been a star in European and American films for almost 20 years when he made 'The Blue Angel.' He was definitely on the decline and never again reached the height of success as the one of 'The Last Laugh' and 'Variety,' two of Pommer's productions of 1924 and 1925." (Accent, of course, in the 1930 "Blue Angel" was because of its bilingual productions, first in German and subsequently in the English dubbing. Mr. Luft's informative background naturally refers to their careers in the silent film era. "Blue Angel" was atomic in its boxoffice impact because it pointed up the manner in which nationalistic language barriers could be showmanly hurdled, and the craftsmanship of directors like Von Sternberg, Bernhardt, May, Dieterele and Tourneur harnessed for Hollywood (English) productions instead of their native Germany and France—Ed.).

Jimmie Gillespie, in for the 20th-Fox exchange-exploitation powwows, called by prexy Spyros Skouras, took some of the West 56th St. brass on a jaunt through some of his former nocturnal haunts, before returning to his Dallas base.

Stanley Warner veep **Harry M. Kalmine's** daughter **Janet Helene** marries textile man **Paul Lazar** Sept. 25 at a quiet ceremony at the family's Green Haven manse in Rye, N.Y.

Publicist **Lynn Farnol** and his Nell are en route back to blighty but write they've "had a frankfurter in Frankfurt, a Wiener Schnitzel in Vienna, danced a waltz in the Schonnebrun, learned to telephone, ride a bus and send a parcel post in this country (Austria) of forms and rituals". . . **Frances** and **Samuel Goldwyn** due back in New York next week to further bally "Porgy and Bess."

From an article by **Alexander B. Ferguson** in the Protestant Pulpit Digest of July: "Never mind what films are. It has not yet been made manifest what they *could* be, if we cared enough."

Jonas Rosenfield Jr., Columbia pub-ad chief, back from Coast conferences . . . Brodway's newest spectacular, the "Ben-Hur" sign over Loew's State Theatre, went into "orbit" over the past weekend. Each of the letters spelling out "Ben-Hur" is 15 feet high . . . **Alfred Hitchcock** will launch Metro's "North By Northwest" in three European cities next month—London, Paris and Madrid. He leaves for Europe Oct. 1 and is due back Oct. 10 . . . World premiere of Universal's "Pillow Talk," starring **Rock Hudson** and **Doris Day**, has been shifted to New York (RKO Palace) from Cleveland. It's set for Oct. 7 . . . **Tom Ward** of the Ward-Kemp Agency, which casts actors for films shot in N.Y., has started to represent directors as well . . . The Japanese Takarazuka Dance Troupe, which opens at the Metopera Sept. 16, has been seen in such films as Cinerama and "Sayonara." . . Heavyweight champ **Ingemar Johansson** has been signed to a Columbia film contract. He'll first appear in **Hall Bartlett's** "All the Young Men," a story of the Marines in the Korean War . . . Loew's Theatres pub-ad v.p. **Ernie Emerling** is giving newsmen a "sneaky sneak preview" of "Ben-Hur" by sending them two frames of the film—"a fraction of a second of the three-hour, 50-minute film." Cincinnati, incidentally, joined the list of key cities set to show "Ben-Hur." It's tagged for Stanley Warner's Capitol Theatre.

Society of Motion Picture & Television Engineers, meeting in N.Y. Oct. 5-9, has set aside Oct. 6 for papers on space technology and image sensing. **Edgar M. Cortright**, chief of the advanced technology program of the National Aeronautics & Space Administration, will speak on "The Space Age."

Phil Gerard, Universal's eastern publicity manager, and his wife, **Lillian**, managing director of the Paris Theatre, returning on the Liberte this week after an extended business-vacation stay in Europe.

L. A. to N. Y.

June Allyson
Eve Arden
Jim Backus
Mrs. Martin Beck
Charles Boyer
Morton Da Costa
Stuart L. Daniels
Hillard Elkins
Nina Foch
Greta Granstedt
Cary Grant
Radie Harris
Joni James
George Jessel
Richard Krakeur
Robert I. Kronenberg
Frankie Laine
Janet Leigh
Kenneth MacKenna
Arnold Maxin
Edward Nassour
Dennis O'Keefe
Maria Palmer
Martin Rackin
Jonas Rosenfield Jr.
Jim Ross
Leon Roth
Elliott Saunders
Harold Schiff
William Schneider
Taft Schreiber
Rosalie Stewart
Herbert Bayard Swope Jr.
Brooks West
Harry Wismer

U. S. to Europe

Sam Clark
Jimmy Gardiner
Mort Nathanson
Mitchell Parish
William Targ
Jesse Zousmer

CONCILIATION AT CROSSROADS

Loew's New Prosperity Sphere Under Vogel Mirrored in Divvy's Return

As has been expected on the basis of Loew's Inc.'s remarkable comeback during the fiscal year which ended Aug. 31, the company has resumed dividend payments. The board of directors last week declared a quarterly dividend of 30c per share, marking the resumption of the payments which were discontinued following the quarterly 25c melon on June 30, 1957. The present divvy is payable Oct. 14 to stockholders of record Sept. 22.

Prior to the discontinuance of divvy payments in 1957, Loew's had a record of paying 141 consecutive quarterly dividends spread over some 30 years. The cutoff came when Loew's ran into a difficult period during which the company faced several proxy battles. The firm has since been reorganized under prexy Joseph R. Vogel and now can boast that all divisions are operating in the black.

Particularly significant is the turnabout of the production-distribution division, which is now operating profitably after experiencing several years of losses that amounted to more than $5,000,000 annually. The studio loss for 1958 was over $3,000,000.

Sight $8,000,000 Year

The third quarter, covering the 40 weeks ended June 4, showed earnings of $2.31 per share on the 2,668,388 shares outstanding. Indications are that the fiscal year will show a profit of about $8,000,000, or $3 per share, as compared with the net loss of $1,076,000 in fiscal 1958. It's expected that gross revenue from all divisions—production-distribution, foreign theatres, television, music and records—will hit about $125,000,000 as against $113,000,000 for the previous year.

Vogel, in revealing the resumption of dividends, said the general improvement in all divisions justified the move. The Metro topper was sanguine about the prospect for the continued profitable operation of the company. He bases his optimism on the firm's current lineup of pix and those ready and being prepared for release—including "Ben-Hur," which Metro hopes will exceed the estimated $60,000,000 worldwide film rentals tallied by "The 10 Commandments." Except for a percentage, believed to be 6% or 7% which director William Wyler will receive, the remainder of the proceeds of "Ben-Hur" will go into Metro's coffer without the necessity of sharing with an indie producer.

In Film Arena 42 Years, C. J. Tevlin (Ex-Fox, et al.) Sees 'Very Bright' Future

By BILL STEIF

San Francisco, Sept. 8.

C. J. Tevlin, who's just produced his first film ("The Bat") after being associated with film industry since 1917, feels the industry's future is "very bright."

He thinks a fellow with an idea has a better chance of breaking into the industry today than he's had in decades.

Reason for this, he says, is that the majors are anxious to "indulge in independent production deals"—example he cites is Columbia, where he says 32 independents are producing at the moment.

"The only obstacle," claims Tevlin, "is the terrific salaries and participation deals the big names are demanding."

Tevlin, who started out as a traveling auditor for William Fox in 1917 and ran his own New York film auditing firm until 1941, feels that "tv is beneficial to the economics of Hollywood." He thinks, too, that tv "neither helps nor hurts theatres—it's just the same as when films took over from legit, after a while things level off."

He adds another reason for the current film boom:

"In times when you have a lot

(Continued on page 10)

Hartmann to Orient

Hollywood, Sept. 8.

Edmund Hartmann, national chairman of writers Guild of America, leaves today (Tues.) for an extensive tour of the Far East to scout motion picture and television properties for production.

Tour, on which he's accompanied by Chinese actor-restaurateur Benson Fong, will take him to Tokyo and Hong Kong as well as other cities in Orient.

'Studio-Made' Not A Stepchild at U

Although Universal is busily engaged in lining up independent production partners so that it can rival United Artists and Columbia, the company has not completely abandoned studio-made pictures. Two such entries—one completed and one to get underway shortly—are on the company's schedule. Moreover, the firm's biggest money-maker of the year, "Imitation of Life," can be termed a studio product although Lana Turner was down for a large percentage of the profits.

With a large complement of indie producers turning out films with U financing, the company has scheduled a big one of its own—"The Great Imposter," based on Robert Crichton's book about the hoax artist Ferdinand Demara. Tony Curtis, who will probably receive a piece of the picture, is set to star. Robert Arthur has been assigned to produce, with Robert Mulligan directing.

The company's completed all-studio-made film is an Audie Murphy starrer, "Hell Bent for Leather."

Karl de Vogt Resigns As Bavaria Films Exec To Step Into TV Production

Venice, Sept. 8.

Karl de Vogt has resigned his post as head of the export department of Bavaria Films, and will be leaving the Munich studio at the end of the month. He retains his seat on the board of Export Union and expects to be a member of the delegation going to Tokyo later in the year for the German film week.

Although he intends to remain active in the export field, de Vogt meantime will be concentrating on his tv production company which operates out of the Geisalasteig studios, the Bavaria h.q.

De Vogt's departure from Bavaria will probably cue the studio's shuttering of its export department, for the time being at any rate, in view of the substantially reduced production program of three pix in the coming 12 months.

Fund Pays $9,282,835

London, Sept. 8.

The British Film Fund Agency, set up to distribute the proceeds of a levy on cinema seats, has issued its first report since, around 18 months ago, the levy became statutory instead of voluntary. To date, it's revealed that the Fund has paid out $9,282,835 to British film makers.

Up to the year ending Oct. 18, 1958, $7,175,200 had been paid out. Since then two more payments and a first supplementary one, totalling $2,107,632 have been distributed. Among the payments have been $350,000 to the Children's Film Foundation.

IF NO GO, COULD GO TO CONGRESS

By HY HOLLINGER

The sincerity of distributors in exhuming the industry's conciliation system as a method of aiding small theatres in distress will be subjected to a severe test in the next few months. It's expected that local branches of the film companies will be swamped with requests for conciliation meetings.

In the short time since the summit meeting between the American Congress of Exhibitors and the Motion Picture Assn. of America advocated the resurrection and full use of conciliation, exhibitors—many of them with old griefs—have filed letters with branch managers seeking the preliminary conciliation session.

Theatremen are, in effect, challenging the film companies. The attitude is: "You say you are willing to conciliate. Okay, here's your chance and we'll see what happens next." As a matter of fact, despite the vestiges of suspicion and distrust among exhibitors as to the motives of the film companies, some exhibitor leaders believe that considerable good may come out of the use of conciliation if the responsible heads of the film companies tell their sales organizations to "conciliate, or else."

At any rate, indications are that conciliation will be given a fair trial, even by hardboiled members

(Continued on page 14)

'Blue Denim' Gets Into an Art 'Fix' In Mpls., St. Paul

Minneapolis, Sept. 8.

Twin Cities' dailies nixed the "Blue Denim" press book art and copy and compelled the Minnesota Amusement Co. (United Paramount), which was awarded the picture for Minneapolis and St. Paul first-runs on competitive bids, to tame down its ads considerably.

Exercising strict censorship, the two sheets here and the St. Paul pair—in both cities there's common ownership—refused to permit the use of the press book's piece of art showing the two young people of opposite sex, the film's principal characters, in a reclining position on a sofa.

The newspapers also would not accept an ad with the press book's quotes from the picture covering a conversation between the girl and boy as to where she should go because of her predicament.

However, ads are being allowed by the newspapers with quotes from a Parents Magazine review of the picture mentioning "abortion." The campaign of Ev. Seibel, MAC advertising-publicity head, also is going in for "B. D. Is Dynamite" teasers and he's getting by in the newspaper ads with such phrases as "nice kids in trouble" and art that shows the couple clasping each other.

In some of the newspaper ads the entire Parents Magazine review is being used, and it includes material that the sheets wouldn't have accepted except for the fact that the publication in question is so "respectable." The belief here is that the magazine's reviews will do a hefty selling job for the picture.

'Denim' Ads Edited

Dallas, Sept. 8.

Protests of the wording in daily ads for 20th-Fox's "Blue Denim" film caused the Dalles Morning News to edit the ad in the Thursday (3) issue. Actually, the evening daily, the Times Herald, on Wednesday (2) carried the full ad with quote from Janet (age 15): "Maybe I could go to my aunt Clara's. She's over 200 miles away. Maybe I

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Indiana's Syndicate Chain Invokes Conciliation on Par's 'Ship,' 'Gun Hill' In Step Gaited to Test Tete-a-Tete

Syndicate Theatres, a small Indiana circuit, is on record as being one of the first exhibitor groups to seek a test of conciliation. Trueman Rembusch, a severe critic of the American Congress of Exhibitors and a former president of Allied States Assn., is an official of the chain.

In a letter to Howard DeTamble, of Paramount's Indianapolis branch, J. P. Finneran, president of Syndicate, filed a formal request for conciliation on Par's "Don't Give Up the Ship" and "Last Train From Gun Hill." He asked for conciliation "as to floored rentals on these releases." Finneran indicated that he wished to conciliate not only for Syndicate but for himself as owner of the Ohio Theatre in Madison, Ind.

The Syndicate topper indicated that Sargoy & Stein had audited the chain's book back to 1950 and "assuming the result of their findings to be available to you, there should be no quarrel about house overhead for the theatres operated by Syndicate." For the theatre in Madison, Finneran said he would voluntarily submit to an auidt at any time Par wished.

Finneran added that he was making the conciliation request in the belief that Eric Johnston, president of the Motion Picture Assn. of America, "was speaking for Paramount too when he urged exhibitors to seek conciliation about all matters of differences, especially film rentals . . ." The Indiana theatre operator noted also that Par's obligation is further evidenced by the personal participation of Par prexy Barney Balaban in the MPAA-ACE summit meetings "out of which the rebirth of the conciliation nostrum eventuated." Finneran pointed out that he was not among the exhibitors who had ignored conciliation in the past two years.

Copies of Finneran's letter to the Par branch office were sent to Johnston and S. H. Fabian, head of Fabian Theatres and Stanley Warner, and ACE chairman, with a covering message which indicated that the conciliation request "is intended as the first of a series of exhibits which may show the workability of the type of conciliation envisioned" by the MPAA-ACE conference.

Finneraon indicated that future exhibits may provide an inkling of the promptness of Paramount's reply, the matters discussed, the disposition of such matters, and the time element from inception to conclusion.

Stulber's New Col Pact

Hollywood, Sept. 8.

Gordon Stulber, assistant secretary of Columbia Pictures and executive assistant to v.p. B. B. Kahane, has been given a new long-term contract by the studio. The new pact replaces an agreement negotiated last year which still had three years to run.

In new contract, Stulber's executive activities and responsibilities will be expanded. A former general counsel of Writers Guild of America West prior to joining Col, Stulber was named assistant secretary of the company two years ago.

Allied Hawk-Eyes ACE Regionally

Allied States Assn., fearful of the encroachment of the American Congress of Exhibitors on the prerogatives of its regional units, is keeping a watchful eye on the activities of ACE committees in local territories. Allied is especially concerned about the report that ACE plans to set up local committees to work with smalltown exhibitors on conciliation.

Allied's board, in approving membership in ACE, adopted a resolution in which it stated that it did not want to see the establishment of an overall organization that would supersede or rival the regional associations. The board declared that "ACE should avail itself of the services and facilities of the existing trade associations as much as possible." The board proposed that the principles of its declaration be incorporated into the constitution of ACE, but contends that the proposal has been ignored.

Spain Sets Ceiling Of 6 Foreign Films Per Co. in Final Allocation

Madrid, Sept. 8.

Six foreign films per company is the ceiling imposed by Spanish film authorities on all distributors in government's final allocation of U. S. and European films scheduled for release during the 1959-60 season.

Ceiling was successfully sponsored by Spanish distribs to counteract a Yank interpretation giving U. S. companies a slice of European imports to compensate for acceptance of a minimum 40-film Motion Picture Export Assn. quota.

Permitted to allocate its own quota, MPEA gave six licenses each to Metro, 20th Fox and United Artists; five to Paramount, Warners and Columbia; four to Universal and three to Allied Artists. Director General for Cinema Munoz Fontan, however, approved Spanish distrib proposal to add European licenses for Universal, Radio Films (AA franchise) and Columbia, bringing them up to license parity with MPEA majors.

When Warners and Metro each picked up one additional license for San Sebastian film fest entries "The Nun's Story" and "North By Northwest," it left only Paramount on the low rung with five releases.

In the final government allocation of 80 U. S. (MPEA), 16 British, 29 Italian, 29 French and 15 German pix, Spain's Cifesa, Mercurio, Hispamex, As Filmax, Dipenfa and Ghamartin are the distrib leaders with three U. S. and three Eurojean films for ceiling maximum of six each.

Community P.R. Setup On Wide Front Put Forth By MPAA's Margaret Twyman

A broad public relations program for the industry, using both exhibitors and national women's organizations in addition to the already established film councils, was proposed in N.Y. last week by Mrs. Margaret G. Twyman, director of the Motion Picture Assn. of America's community relations department.

In a meeting with the companies' ad-pub heads, Mrs. Twyman outlined her plan, which would involve closer liaison with such groups as the University Women and others, who could be supplied with material and interested in promoting motion pictures.

The MPAA now maintains liaison with, and to a degree sponsors, some 55 film councils within the Federation of Motion Picture Councils. In addition, there are some 20 councils which are not within the Federation. These groups work on the community level, but with varying degrees of

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The Crimson Kimono

Exploitable combo of murder mystery and racial romantics.

Hollywood, Sept. 4.

Columbia release, produced, directed and written by Samuel Fuller. Stars Victoria Shaw, Glenn Corbett, James Shigeta. Camera, Sam Leavitt; music, Harry Sukman; editor, Jerome Thoms. Previewed at Screen Directors Guild, Aug. 25, '59. Running time, 81 MINS.

Christine Downes .... Victoria Shaw
Detective Sgt. Charlie Bancroft .... Glenn Corbett
Detective Joe Kojaku .... James Shigeta
Mac .... Anna Lee
Casale .... Paul Dubov
Roma .... Jaclynne Greene
Hansel .... Neyle Morrow
Sugar Torch .... Gloria Pall
Mother .... Barbara Hayden
Willy Hidaka .... George Yoshinaga
Pudge .... Kaye Elhardt
[illegible] .... [illegible]
Karate .... George Okamura
Priest .... Rev. Ryosho S. Sogabe
Yoshinaga .... Robert Okazaki
Shuto .... Fuji

In "The Crimson Kimono," Samuel Fuller tries to wrap up a murder mystery with an inter-racial romance. Although Fuller's attempts to probe racial prejudice were undoubtedly motivated by a worthy desire, it doesn't work out very well. The mystery melodrama part of the film gets lost during the complicated romance, and the racial tolerance plea is cheapened by its inclusion in a film of otherwise straight action. Fair b.o. indicated.

Fuller has some brilliant picture-making touches in "Crimson Kimono," and some counterbalancing moments of extreme naivete. There is a breathless, pellmell quality about the film's opening scenes that gives it original impact but do not sustain. A technique of sharp inter-cutting, with hardly a single fade or dissolve, creates pace and mounting tension. It is a dangerous device, however, unless the story is carefully plotted. This one is not. The result is that the device ultimately creates confusion. Also, some of the medium and closeup shots do not match.

Fuller's story has Glenn Corbett and James Shigeta as officers of the L.A. Homicide Squad, buddies since they were fellow-soldiers in the Korean War. When they meet artist Victoria Shaw, they're investigating a murder. Corbett first falls in love with Miss Shaw, then Shigeta succumbs. The climax has Shigeta, a Nisei, bitter when he feels Corbett, a Causasian, objects to his romance because Miss Shaw is a Caucasian. Everything is eventually resolved in a burst of brotherhood.

Fuller's plea for racial understanding is presented inadequately, without proper dramatic introduction. Shigeta becomes embittered because he believes Corbett is "disgusted" at the idea of an Oriental in love with a Caucasian. There is no "disgust" apparent to the spectator, so Shigeta's actions seem contrived. It seems a deliberate contrivance set atop the murder mystery that provides the film's chief motivation, and the result is to make the auditor disturbed and uneasy at what seems commercialism of a delicate problem.

The three principals bring credibility to their roles, not too easy during moments when belief is stretched considerably. Anna Lee, Paul Dubov, Jaclynne Green and Neyle Morrow are prominent in the supporting cast.

Sam Leavitt's camera work has the proper realistic feel about it and Jerome Thoms' editing is technically proficient. *Powe.*

Web of Evidence

Routine British whodunit for program market.

Hollywood, Sept. 2.

Allied Artists release of Maxwell Setton-John R. Sloan production. Stars Van Johnson, Vera Miles, Emlyn Williams, Bernard Lee, Jean Kent, with Moultrie Kelsall, Ralph Truman, Jameson Clark, Oliver Johnson. Directed by Jack Cardiff. Screenplay, Ken Taylor, based on novel, "Beyond This Place," by A. J. Cronin, adapted by Kenneth Hyde; camera, Wilkie Cooper; editor, Ernest Walter; music, Douglas Gamley. Previewed Aug. 28, '59. Running time, 87 MINS.

Paul Mathry .... Van Johnson
Lena Anderson .... Vera Miles
Enoch Oswald .... Emlyn Williams
Patrick Mathry .... Bernard Lee
Louise Burt .... Jean Kent
Chief Inspector Dale .... Moultrie Kelsall
Sir Mathey Sprott, Q.C. .... Ralph Truman
Swann .... Jameson Clark
Frusty .... Oliver Johnson
McEvoy .... Leo McKern
Prison Governor .... Geoffrey Keen
Ella Mathry .... Rosalie Crutchly
Lady Catherine Sprott .... Joyce Heron

Through more adept exposition "Web of Evidence" could have been a topnotch whodunit; as it stands, this British import is confusing, its premise not sufficiently developed and suitable only for the less discriminating program market. Names of Van Johnson and Vern Miles may help its chances, but subject misses the boat.

Based on A. J. Cronin novel, "Beyond This Place," the Maxwell Setton-John R. Sloan production unfolds in Liverpool, where Johnson, now living in America since being taken to the States during World War II by his mother, was born. Johnson has returned to learn about his family background, only to discover the father he thought died a hero's death was a convicted murderer. Stumbling upon evidence which convinces him his father is innocent, plottage twirls around his efforts to prove this innocence and tu n up the real murderer.

Johnson delivers straightforwardly enough and Miss Miles is a librarian who helps him in his quest. Remaining characters are somewhat over-Britishly enacted, including Emlyn Williams, the real killer who circulated a petition to keep his father from the gallows; Bernard Lee, the father; Moultrie Kelsall, police inspector out to obstruct, for some obscure reason, the American in learning the truth of the case; Ralph Truman, prosecutor of the 20-year-old case who fears that a reinvestigation will endanger his forthcoming election to Parliament.

Jack Cardiff's direction of the Ken Taylor screenplay fails to overcome script deficiencies, but Wilkie Cooper's photography sometimes limns interesting Liverpool backgrounds. Technical credits otherwise are stock. *Whit.*

Julie La Rousse
(FRENCH)

Paris, Sept. 1.

Pathe release of Metzger-Woog Marignan production. Stars Pascale Petit, Daniel Gelin; features Rene-Louis Lafforgue, Margo Lion, Jean Ozenne, Liliane Patrick. Directed by Claude Boissol. Screenplay, Paul Andreota, Boissol; camera, Roger Fellous; editor, Louis evaivre. At Lord Byron, Paris. Running time, 95 MINS.

Julie .... Pascale Petit
Jean .... Daniel Gelin
Max .... Rene-Louis Lafforgue
Mother .... Margo Lion
Uncle .... Jean Ozenne
Tamara .... Liliane Patrick

Mildly entertaining situation comedy is too pat and familiar for much chances outside of France. It lacks the sparkle and inventiveness needed to make the telegraphed tale diverting. It is smoothly made and played, but the eclat is only in isolated passages.

A rich man leaves his factory to a woman he jilted. His son tries to seduce the heiress, the woman's daughter, to get back the factory. It leads to both trying to trick the other until love comes along. It has been seen before, and better, in Yank comedies of this genre. *Mosk.*

Le Confident de Ces Dames
(The Womens' Confidant)
(FRENCH)

Paris, Sept. 1.

Pathe release of Cyclope-Dama production. Stars Fernandel; features Silva Koscina, Denise Grey, Ugo Toniasi. Directed by Jean Boyer. Screenplay, Serge Veber, Jean Manse, Boyer; camera, Charles Suin; editor, Roberto Cinquini. At Balzac, Paris. Running time, 90 MINS.

Veterinarian .... Fernandel
Doctor .... Silva Koscina
Countess .... Denise Grey
Nephew .... Ugo Toniasi

Fernandel vehicle is a quickie in production value, but garners a few yocks on its tale of a veterinarian. Latter ends up becoming a specialized femme doctor. Women come to his small town from all over the country after he saves a film star who has been in an accident.

It gives Fernandel a chance for his knowing double takes, rages and wily dramatics as he shows up a fortune hunting type and gets his girl, the local doctor. Pic stacks mainly for dualer chances abroad with main value the Fernandel name.

Direction wisely gives Fernandel the ball and he takes the film over its banal spots. It is somewhat talky and telegraphed. But its mixture of situation comedy, macabre humor; and a theatrical approach make this a good local bet. It's also a possibility abroad if given a hard sell. *Mosk.*

Babette S'En Va-T-En Guerre
(Babette Goes to War)
(FRENCH—COLOR—C'SCOPE)

Brigitte Bardot as draw.

Moscow, Aug. 18.

Columbia release of Iena-Raoul Levy production. Stars Brigitte Bardot; features Jacques Charrier, Francis Blanche, Hannes Messemer, Yves Vincent, Ronald Howard, Pierre Bertin. Directed by Christian-Jaque. Screenplay, Gerard Oury, Raoul Levy, Michel Audiard; camera (Eastmancolor), Armand Thirard; editor, Jacques Desagneaux; music, Gilbert Becaud. At Moscow Film Fest. Running time, 100 MINS.

Babette .... Brigitte Bardot
Gerard .... Jacques Charrier
Schultz .... Francis Blanche
D'Arcy .... Yves Vincent
Fitzgerald .... Ronald Howard
Duke .... Pierre Bertin

Shown out of competition, this pic scored highly with Russian audiences and officials. It also looks ripe for general distrib in the western orbit on the Brigitte Bardot name and the diverting pro-

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Venice Festival Reviews

Hunde, Wollte Ihr Ewig Leben
(Inferno)
(GERMAN)

Venice, Aug. 29.

Transocean release of a Deutsche Film Hansa production. Features Joachim Hansen, Wilhelm Borchert, Peter Carsten, Armin Dahlen, Horst Frank, Paul Hoffmann, Carl John, Alexander Kerst, Ernst v. Klipstein, Carl Lange, Gunnar Moilar, Richard Muench, Gunther Pfitzmann, Wolfgang Preiss, and Sonja Ziemann. Directed by Franz Wisbar. Screenplay, Wisbar, Frank Dimen, Heinz Schroeter, from novel by Fritz Woess; camera, Helmut Ashley; music, Herbert Windt. At Venice Film Fest (shown in competition). Running time, 111 MINS.

1st Lt. Wisse .... Joachim Hansen
General Paulus .... Wilhelm Borchert
Kraemer .... Peter Carsten
Stanescu .... Armin Dahlen
Boese .... Horst Frank

Elaborate, well-directed, and realistic recount of the German 6th Army's defeat at Stalingrad. Hollywood-styled item looks a good grosser in home country and European market, with overseas chances proportional. Names mean nothing outside Germany, so success burden must go to action-war aspects.

Based on a novel, "inferno" follows a few characters through the last stages of the battle of Stalingrad, where the German forces under Gen. Paulus were surrounded and defeated in the 1942 Russian winter offensive. More than following an isolated group of G.I.'s, pic tries and generally succeeds in taking in the overall picture via use of key characters in commanding and related ranks. Unoriginal and somewhat jarring to pic's realistic quality is the addition of sole femme character, a Russian girl played by actress Sonia Zieman, who befriends a German officer and by rare filmic coincidence meets him again in midd of battle ground, helping him to escape from the Red-controlled zone.

On the plus side of pic, which is more an act of accusal than a straight war pic, are some excellent battle scenes expertly fused by director Frank Wisbar (who lived in Hollywood for 17 years) with documentary clips. Acting is excellent throughout, with cast providing strong performances. Miss Ziemann is wasted in brief appearance as the friendly Russian girl. Lensing, music, and other credits are fine. *Hawk.*

Il Generale Della Rovere
(General della Rovere)
(ITALO—FRENCH)

Venice, Aug. 31.

Cineriz release of a Zebra Film (Morris Ergas)-Gaumont co-production. Stars Vittorio De Sica. Features Hannes Messemer, Sandra Milo, Anne Vernon, Vittorio Caprioli, Giovanna Ralli, Lucia Modugno, Luciano Picozzi. Directed by Roberto Rossellini. Story and screenplay, Sergio Amidei, Diego Fabbri, and Indro Montanelli, from novel by Indro Montanelli; camera, Carlo Carlini; art direction, Piero Zuffi; music, Renzo Rossellini. At Vienna Film Fest (shown in competition). Running time, 160 MINS.

Della Rovere .... Vittorio De Sica
Colonel Mueller .... Hannes Messemer
Banchelli .... Vittorio Caprioli

Roberto Rossellini has made his first saleable film in years. That it is also a picture which will please the critics, or at least stimulate them to animated debate as to merits and defects, merely accentuates this remarkable two-pronged comeback by the controversial director.

This combination of circumstances, coupled with its Venice Festival exposure and the marquee value of Vittorio De Sica and to a lesser degree other cast names, plus word-of-mouth, should send "Della Rovere" off to healthy grosses in Italy and France. In other areas, including the U.S., pic has okay chances in a more restricted specialized release.

Sober and sombre story, based on fact, concerns a petty blackmarketeer and swindler whom the German occupation forces send to Milan's San Vittore jail (under false name of Italo "General della Rovere") to ferret out Italian resistance leaders. Once there, he slowly grows into his part, eventually assuming the leadership of the Italian prisoners who look up to him for comfort and guidance.

He decides, after all, not to betray the cause of his country and his fellow Italians. For this he is shot, in a shattering finale which harks back to the impact of "Open City." In fact, the entire picture deliberately recalls the atmosphere of that film and of "Paisan." While the immediacy of those classics has been lost in this dramatic recreation of those days, Rossellini obviously feels this material more than any he has touched since, and the result is often intriguing, often gripping, often moving, sometimes even amusing, but always significant picture.

Indro Montanelli's story is a natural. It also provides an ideal vehicle for Vittorio De Sica, who gives his best performance in years as the fake general. Topnotch performances are also contributed by Hannes Messemer as the SS Colonel, and by Vittorio Caprioli, measured and effective as a tortured fellow-prisoner of the general. Also good are Giovanna Ralli, in a brief role, and Sandra Milo, as a prostitute once befriended by the "General," as well as others in the populated cast. Throughout, however, it's unquestionably the strong hand of the director which gives a unity of style and tone to this document of its time.

Nevertheless, there's no doubt that pic is far too long at its current 160 minutes. Much will have to be sliced (or sacrificed) before it's accessible to the general public. (As a matter of fact, director was still cutting pic on night before its Venice unveiling.) In other sectors, Rossellini has had expert assistance from Piero Zuffi, who in his first film art direction effort (he's a stage designer) has come up with a realistic and functional portrait of Genoa and the Milan jail during the war years and from Renzo Rossellini, who wrote the effective music score.

Withal, pic is a remarkable production achievement, not only for producer Morris Ergas, but for Rossellini himself who finished it in a record (for him) six-weeks. It's a comforting return which bids well for a future reprise of Italian film quality. *Hawk.*

A Double Tour
(Double Twist)
(FRENCH—COLOR)

Venice, Sept. 8.

CCFC release of Paris Film-Panitalia production. With Antonella Lualdi, Jeanne Valerie, Bernadette Lafont, Jacques Dacqmine, Jean-Paul Belmondo, Madeleine Robinson. Directed by Claude Chabrol. Screenplay, Paul Gegauff from the novel by Stanley Ellin; camera (Eastmancolor), Henri Decae; editor, Jacques Gaillard. At Venice Film Fest (shown in competition). Running time, 105 MINS.

Leda .... Antonella Lualdi
Therese .... Madeleine Robinson
Elisabeth .... Jeanne Valerie
Julie .... Bernadette Lafont
Henri .... Jacques Docqmine
Laszlo .... Jean-Paul Belmondo

Sleek whodunit is dressed up with a group of unsavory characters. It has good camerawork and tricky direction. But its downbeat qualities and lack of character development, plus overblown treatment, relegate this for art houses abroad with exploitation chances for more general situations on a hypo basis.

A middleaged man is having an affair with a young girl who lives next door to his house situated in the south of France. His authoritative, insensitive, climbing wife knows it as well as his unbalanced son and marriageable daughter. Attached to this family is a freewheeling Hungarian courting the daughter. A sensuous maid makes up the entourage.

Pic is decked out with lush color and story is told with sudden flashbacks and artful camerawork. But emphasis on technique robs this of telling motivations, suspense and a true feeling for the love, hatred and conflicting outlooks of this eerie family.

Feature looks headed for biz here. Director Claude Chabrol, one of the first of the "new wave," again displays his dexterity. Production gloss of Raymond and Robert Hakim is a plus value for this offbeater. Color is fine and editing snappy, with acting good.

But the characters seem to exist in a vacuum. Their hatreds and hopes are not clearly defined enough to make this sordid affair revelatory or taking. It will have to be sold on its outspoken, brash characters and treatment. *Mosk.*

Out of Competition

Hadaka No Taisho
(The Nude General)
(JAPANESE—COLOR—TOHOSCOPE)

Venice, Sept. 8.

Toho release and production. With Gneiju Kobayashi, Aiko Mimasu, Yasuko Nakada, Daisuke Kato. Directed by Hiromichi Horikawa. Screenplay, Yoko Mizuki; camera (Eastmancolor), Asaichi Nakai; editor, Y. Kato. At Venice Film Fest (shown out of competition). Running time, 95 MINS.

Based on the life story of a contemporary, feeble-minded artist, noted for his tableaus made via pastings of colored bits of paper, this pic is solidly entertaining. It gets a lot of laughs by sustaining a high note of low comedy, satire and clever slapstick throughout.

Perhaps too many of its darts are aimed at internal Japanese foibles, which makes this primarily for special situations abroad. But more general chances are in store, with a simple shearing of some ambiguous spots.

The artist is a part-time tramp living off the land. But in his travels he manages to get into various scrapes and do many jobs.

The excellent etching of the artist by Keiju Kobayashi has him as the inspired and taking simpleton. Direction sustains the comic tone throughout. Color and scope are well utilized. A good comedy, this is one of the most generally exploitable pix for western marts to come out of the Japanese studios in some time. *Mosk.*

Paradies Und Feuerhofen
(Paradise and Melting Pot)
(WEST GERMAN — DOCUMENTARY—COLOR)

Venice, Sept. 8.

Ifag Film release and production. Direction and commentary by Herbert Viktor. Screenplay, Rolf Vogel; camera (Agfacolor), Heinz Holscher; editor, Viktor. At Venice Film Fest (shown out of competition). Running time, 88 MINS.

Full length documentary was made by a West German team on Israel today. Aside from the delicacy of such a collaboration, the film does not have any undue exploitable aspects. It has good color, but is rather routine in its views of the country.

Accompanied by a fairly pompous, didactic commentary, it moves too rapidly and rarely allows for a true savoring and feel of the country. A dragged-in episode of Interpol capturing some drug smugglers on camels is ludicrous in a documentary of this kind.

Its main value for offshore spots is on its well lensed look at various points of interest in this dynamic little country. A tightening up in editing, and a smoother commentary could have made this a good supporting feature in U.S. art programs. *Mosk.*

Pervy Den Mira
(The First Day of Peace)
(RUSSIAN)

Venice, Sept. 1.

Corki Studio release and production. With V. Vinogradov, L. Butienina, P. Scerbakov. Directed by J. Seghel. Screenplay, I. Olscianski, N. Rudnieva; camera, B. Dulienkov; editor, M. Fradkin. At Venice Film Fest (shown out of competition). Running time, 95 MINS.

The time is the last days of the war as the oncoming Russian soldiers have a group of Germans under siege in a church in a German town. All surrender except three SS men. Pic then details how the escaping SS men kill a young Russo soldier fleeing from a Soviet nurse he loves.

Though the pic might be a bit paternalistic via a doctor who suffers for all the ills of his men and patients, and the pleas for peace are solidly couched and spoken, it is well directed. The acting is excellent throughout. Care is taken in giving credit to all other nationalities, and even an American major who makes a speech at a victory banquet.

In short, this picture has more heart and film knowhow than most Soviet product. It may be a good art house entry for offshore spots via its well contained action aspects. Its character perception also slants it for more general chances too. *Mosk.*

Bari Trekey Paliye
(The Runaway Boy)
(INDIAN)

Venice, Sept. 1.

L. B. Films release and production. With Param Bhattarak, Padma Dovi, Gyanesh Mukherjee. Written and directed by Ritwik Ghattak. Camera, Dinen Gupta; editor, S. Choudhury. At Venice Film Fest (shown out of competition). Running time, 90 MINS.

Film concerns a mischievous eight-year-old who runs off to the city after trouble with his father. Here he runs into many adventures and gets mixed up with the sordid side of urban life. He finally returns home to try for an understanding with his father and attempt the painful process of growing up.

Pic mixes too many styles and is somewhat repetitive in the boy's odyssey. It emerges primarily a moppet pic for kids on the ingenuous adventures and resolutions sans the insight for art chances abroad.

Technical aspects are uneven as is direction. But good performances manage to sustain interest most of its running time. *Mosk.*

PICTACULARS ON THE MARCH

The Winners at Venice

Venice, Sept. 8.

Two Italian films about the war tied for top honors at final of the Venice Film Festival here Sunday (6). The jury explained that the first prize was shared because the two pix "although with different style and actions, revive with the same spirit and with admirable expressive force the tradition of humanity and truth which has given international fame to Italian movies."

The two winners are "Il Generale Della Rovere" (directed by Roberto Rossellini) and "La Grande Guerra" (The Great War), directed by Mario Monicelli. Earlier this year, a French film ("Orpheu Negro") won the Cannes fest and a Soviet entry ("Destiny of Man") topped the Moscow competition.

The Venice jury gave the Volpi cup for best male actor to James Stewart for his performance in "Anatomy of a Murder" and cited Madeline Robinson as best actress for her performance in the French "Double Tour."

A special prize went to Swedish director Ingmar Bergman for "The Magician" which was praised for its "poetic originality and refined formality."

Ammannati Seeks 'Seniority Priority' For Pix at Venice and Cannes Fests

By ROBERT F. HAWKINS

Venice, Sept. 8.

The Venice Film Festival will continue to be held regularly every year. Expected confirmation of this came from fest director Floris Ammannati in the face of growing criticism by producers concerning the large and still-growing number of film events throughout the world and, specifically, in answer to the suggestion made that Cannes and Venice function on alternate years. As a matter of fact, added the Venice topper, the dates for next year's event have already been firmed—Aug. 28-Sept. 11.

After underlining Venice's undisputed seniority as far as festivals were concerned, with first one held here in 1932, Ammannati emphasized the cordial relations which linked Venice with Cannes.

In this light, and to give back to fests the importance they have lost via dilution, Ammannati said it would be suggested to the International Producers' Federation that Venice and Cannes be accorded a clearcut priority over any and all film events already functioning or being planned, and that in consequence, new product (i.e., films not yet screened outside of home country) be reserved exclusively for them. The other film events, the local man felt, could or should assume a specialized slant with definite and distinctive characteristics, San Sebastian, he suggested, could, for example, specialize in Spanish-language films; Berlin, to maintain its previous "political" importance, could show films exemplifying the Western way of life and civilization. Ammannati expressed agreement with

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Strike Committees Set Up By WGAW

Hollywood, Sept. 8.

Six strategy and work committees were formed over Labor Day weekend by the Writers Guild of America, West, as strike machinery against 55 indie producers pending issuance of a strike order by the directorate. Board of directors recently was authorized by unanimous membership vote to issue strike order at such time that the board determined negotiations for a satisfactory deal with indies could not be concluded.

Strike committee chairman Richard Murphy said that Morgan Cox will be his co-chairman managing the six committees appointed. Committees include the following:

Strike disciplinary committee: Edmund Hartmann, Charles Schnee.

Strike liaison committee: George Seaton, Frances Goodrich, Albert Hackett, Ketti Frings, Leo Katcher, Emmet Lavery, Charles Schnee, Leonard Spigelgass.

Public relations: Allen Rivkin, Art Arthur, Harry Essex, Leo Katcher, Ernest Lehman.

Strike benefits: Isabel Dawn, Leo Townsend, Catherine Turney.

Fund raising: James Webb, Ivan Goff, Ben Roberts, Isabel Dawn.

Irene Worth Strikes A Blow for Bedrooms

Stratford, Ont., Sept. 8.

Irene Worth wouldn't have accepted her role opposite Sir Alec Guinness in "The Scapegoat" had she known that the bedroom scene would not be in the final version, she told VARIETY here. She's starring in "As You Like It" at seventh Shakespeare Festival, which ends Sept. 19.

Miss Worth hasn't yet seen "Scapegoat"—its showings at International Film Festival here coincide with nights she's onstage—but knows the scene was cut. However, she adds, "I'm sure the producers felt they had a perfectly good reason for cutting it."

The slashed bedroom bit, she felt, was essential because "it brought the up-to-then rather standard neurotic wife to life as a real person." She has also heard that further editing was done for U.S. distribution.

Perlberg 'Envoy' For Markley Plan As Pre-Sell Hypo

Hollywood, Sept. 8.

That "southern comfort" must really be potent because vet producer William Perlberg, just back from AB-PT's Southern State circuit convention in Winter Park, Fla., is raving about the technique which theatreowners down yonder are using to pull patrons back into theatres. It's all credited to the "Markley Plan."

The Markley Plan, developed by Sidney M. Markley, AB-PT veepee, is a method being applied in the promotion and exploitation of new films. What that actually adds up to is the fact that the exhibs below the Mason & Dixon line are going all out in "pre-selling" films prior to their bookings in various sections of the south.

Each pic, according to Perlberg, is tackled by an experienced crew of creative men who map out a strategic campaign aimed at the public prior to the opening of the film. The campaign includes everything from gimmicks to kitchen sinks, and if need be latter is given away as a prize.

The plan, as defined by Perlberg, calls for the team of men to survey each section of the south in a different light and alter the promotion in accordance with each particular area.

"Unlike many other exhibs throughout the country who do nothing to sell a film but book it, these southern boys are out to do boxoffice business. For this they're using a little showmanship and ingenuity."

The film exec said the attitude of the exhibs at the convention was

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THE GOOD BOOK, GREEKS & ROMANS

The biblical and Greco-Roman era will be much in evidence on the nation's screens this coming season. The display of spectacle, already underway with Buena Vista's "The Big Fisherman," will continue in the fall and extend into the spring of 1960. Film fans will be subjected to scenes of huge armies, mass movements of people, horses, chariot races, feats of strength, dancing girls, and religious inspiration.

The spectacle entries, on the basis of the films scheduled for release shortly, fall into two categories. First, there are the king-sized, Fort Knox displays of the major American film companies. These pictures, probably influenced by the tremendous success of Cecil B. DeMille's "The 10 Commandments," are epitomized by Metro's massive $15,000,000 production of "Ben-Hur." Also in this group are Universal's $10,000,000 "Spartacus," United Artists' "Solomon and Sheba," and Warner Bros.' "The Miracle."

Similar to "The Big Fisherman," "Ben-Hur" and "Spartacus" are set for hardticket runs—"Ben-Hur" starting in November and "Spartacus" around Easter of 1960. The other entries, while not set for special engagements, are nevertheless to be geared for important runs in key situations.

Sons of 'Hercules'

In the second group are the so-called "Hercules"-inspired films. The success of Joseph E. Levine in picking up an unknown Italian film, arming it with English dubbing, and releasing it with a huge advertising-exploitation campaign, awakened American distributors to the hidden assets of such entries. The Levine entry, although rapped by the critics, emerged as a boxoffice blockbuster.

In addition to a "Hercules" sequel, also to be handled by Levine, other U. S. film groups have latched on to Italo spectacles. Columbia as acquired "The Warrior and the Slave Girl" from an Italo source it does not wish to disclose. The picture has been dubbed into English and the company is planning a major advertising-exploitation campaign to back up territorial releases of the film. Steve Edwards, former Republic and Rank of America pub-ad chief, is heading a special promotional unit handling "Warrior and Slave Girl."

American International Films, which heretofore has specialized in horror and teenage-slanted entries, has expanded its horizon and entered the spectacle field with two films, both stemming from Italian sources. The first of these on its slate is "Sign of the Gladiator." The picture, filmed in Yugoslavia, stars Anita Ekberg and George Marshal. The second entry is "Goliath and the Barbarians," which stars Steve Reeves, of "Hercules" fame, and Bruce Cabot, who has been working in Italy for the last few years.

Metro's 'Mansions' Further Accents Italo-Yank Friction in Venice

By HAROLD MYERS

Venice, Sept. 8.

The Yank-Italo friction, which categorized the opening of the Venice festival a fortnight ago, continued right through to the closing Sunday (6) and may well have repercussions at a later date. The squabble was over the decision of the selection to include three Italian pix in competition, yet only one date was given to Hollywood.

Of the two American films submitted for the fest, Metro's "Green Mansions" was rejected as ineligible because it was alleged to have been previously shown in Britain, and that would have been in direct contradiction of the rules. It was subsequently learned that "Mansions" had not opened in London, and the ruling must have been based on misinformation.

To hypo the friction, however, the Venice authorities took advantage of a technical escape clause in the rules to permit the screening in competition of the Swedish entry, Ingmar Bergman's "The Face," even though it was a prize-winner at the recently concluded Edinburgh festival. The rules, apparently, can be stretched in favor of films of special artistic merit, and that was the loophole through which the Swedish film was entered.

The atmosphere was hardly helped by the initial Italian presentation, "Esterina," a pic which may have some commercial values in its native territory but which was well below accepted festival standards; nor was it aided by the entries from most other countries, the majority of which had little to commend them. It was generally agreed that the best films were to be found in the out-of-competition Information Section, which included several pix rejected by the selection committee,

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'Ben-Hur' Sneak So Quiet It Pulls SRO in Denver

Denver, Sept. 8.

Metro's "sneakiest sneak," the unheralded test unveiling of "Ben-Hur," was held here Friday (4) night at the Center.

Word leaked out that the Hollywood preview would be M-G's $15,000,000 production and the theatre was filled to capacity. Showing was the first public screening of the nearly four-hour film.

Executives of Metro from New York and Hollywood flew here for the performance. The group from N.Y. was headed by Loew's prexy Joseph R. Vogel. Production chief Sol C. Siegel and director William Wyler were present from the Coast.

Metro officials expressed themselves as being eminently satisfied with the "enthusiastic audience reception," which included strong mitting for the famous chariot race and sea battle.

Pic will be officially launched at Loew's State, N.Y., in mid-November.

Par Not Rushing To Fill Chair Of Attorney Phillips

Paramount is going slow on appointment of a new general counsel replacing the late Louis Phillips. As a matter of fact, the situation hadn't even been discussed as of the past weekend.

This is reflective of the nature of the film business, which has its peculiarities, especially on the legal end. A top-calibre lawyer with wide experience in picture industry affairs is not too easy to come upon.

It's generally established that this has become "a business for the lawyers." Meaning that the trade is largely dictated to by the law school graduates. They're called in to call the turns on almost every business deal and obviously are relied upon in overworked antitrust matters.

A veteran in such cases, Phillips, who died in New York Aug. 30, left a tough-to-fill vacancy. Further, he was a vice president and director of Par.

Par has one of three choices: (1) a replacement from within the organization such as Phillips' chief aide, Leonard Kaufman; (2) going to another film company, or (3) looking to the legalites in the Wall Street area who are knowledgeable about the industry.

Venice to Abolish Advance Showing

Venice, Sept. 8.

All advance press screenings of features in competition at Venice will be abolished, starting with the 1960 event. Move, which will very probably have its effect on other festivals as well, was decided here after an informal protest by several producers and an official beef by the president of the (International Federation of Producers Assns.).

Actually, the IFPA complaint asked the procedure to stop immediately, but producers subsequently bowed to a plea by fest to adjourn action until next year. Complaint was logged on basis Articles 9 and 12 of fest regulations, which say, respectively, that no recognized festival can show any film before its public screening, and that breaking of this rule may lead to revocation of Federation support to fest.

At Venice, screenings of in-competition evening pix have been held regularly at 10 a.m. for a restricted group of 11-odd critics of dailies (mostly Italian) for whom the special show provided a more comfortable time margin than the evening show, which regularly ends after midnight and in some cases 1 a.m. Italian film critics' association has called a meeting to seek a solution to the problem. Previous attempts to solve poser by having Italo dailies hold all reviews a full day never met with success, with someone always jumping the gun, followed by others.

Similar problem presents itself at other fests as well (Cannes, Edinburgh, etc.) where advance screenings are likewise usually held for press purposes.

Venice Calendar For 1960

Venice, Sept. 8.

April 12-27:	International Film Mart held in Milan in collation with the Milan Trade Fair
July 19-31:	Int'l Documentary and Short Subjects Festival Int'l Festival of Children's Films Int'l Festiavl of Art Films Int'l Newsreel Festival Day of the European Film
Aug. 15-Sept. 15:	Int'l Film Book and Periodical Exhibit
Aug. 28-Sept. 11:	**21st Int'l Feature Film Festival**
Sept. 11-14	Convention on "Cinema and Civilization"
Oct. 30-Nov. 4	Festival of Scientific and Didactic Films, held in nearby Padua

Innovation for 1960 lies in running together several events which were previously unspooled at intervals, between July 19 and 31. This would enable a growing number of spectators at these accessory events to see varied programs comprising a sampling of documentaries, a newsreel, a moppet pic, an art film, etc., instead of the previous procedure which had all docs, newsreels, etc., in separate sections.

Holiday Ups L.A.; 'North' Boff $32,000, 'Disciple' Fast $19,500, 'Darby' Lusty $19,400, 'Kiss' Sock 18½G, 'Angel' 11G

Los Angeles, Sept. 8.

Heavy Labor Day weekend stride betokens lush prospects for L.A.'s first-runs in the current frame. But an estimated $231,500 take is down from last year's $291,800 for the corresponding period, and 1957's $333,100.

Each of the four openers is displaying lusty returns while the majority of holdovers is holding up well. Champ for the week is "North By Northwest," in first general release with assorted features. It's shaping to a boff $32,000 in a trio of situations.

"Devil's Disciple," coupled with "Rabbit Trap," looks to do a big $19,500 tee-off in three houses. It's closely paced by "Darby O'Gill" in first general release. Paired with "30-Foot Bride of Candy Rock," it's after a bucko $19,400 in three houses.

Soloing at the Egyptian, "It Started With a Kiss" should do a sock $18,500 for the incoming session. Surprising biz is evidenced by 3-D reissues "Second Chance" and "Devil's Canyon" which are gandering a fine $12,000 at the Downtown Paramount. "Anatomy of a Murder" is holding solidly in its 10th round at the Warner Beverly.

Estimates for This Week

Egyptian (UATC) (1,392; $1.25-$2)—"Started With Kiss" (M-G). Sock $18,500. Last week, "North by Northwest" (M-G) (6th wk, 5 days), $11,800.

Orpheum, Hollywood, Fox Wilshire (Metropolitan-FWC) (2,213; 756; 2,296; 90-$1.50)—"Devil's Disciple" (UA) and "Rabbit Trap" (UA). Big $19,500. Last week, Orpheum, Fox Wilshire with New Fox, Loyola, "Hole in Head" (UA) (2d wk), various 2d features, $22,700. Hollywood with Los Angeles, Uptown, "Return of Fly" (20th), "Alligator People" (20th) (1st wk), $18,600.

Downtown, Hawaii, Uptown (SW-G&S-FWC) (1,757; 1,106; 1,715; 90-$1.50)—"Darby O'Gill and Little People" (BV) (1st general release) and "30 Foot Bride of Candy Rock" (Col). Lusty $19,400. Last week, Downtown, "Seventh Voyage of Sinbad" (Col), "Gidget" (Col) (reissues), $2,500. Hawaii with Downtown Paramount, "Young Philadelphians" (WB) (2d wk), various 2d features, $12,200.

Pantages, Wiltern, State (RKO-SW-UATC) (2,815; 2,344; 2,404; 90-$1.50)—"North by Northwest" (M-G) (1st general release) and "Flood of Fear" (U) (Pantages), "Verboten" (Col) (Wiltern) "Blonde Pickup" (Ind) (State). Boff $32,000. Last week, Pantages, "Don't Go Near Water" (M-G), "Skirts Ahoy" (M-G) (reissues) (1st wk), $3,200. Wiltern with Hillstreet, Iris, "Middle of Night" (Col) (1st general release), "Verboten" (Col) (1st wk), $19,900. State, "Revenge of Virgins" (Ind), "Blonde Pickup" (Ind) (1st wk), $6,300.

Downtown Paramount (ABPT) (3,300; 90-$1.50)—"Second Chance"

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Key City Grosses

Estimated Total Gross

This Week $2,545,600
(Based on 20 cities and 220 theatres, chiefly first runs, including N. Y.)

Last Year $2,491,500
(Based on 20 cities and 218 theatres.)

'Denim' 14G, K.C. Ace; 'Jones' 6G

Kansas City, Sept. 8.

"Blue Denim" in the Uptown Theatre is walking away with the town this week, heading toward a sock $14,000 and holdover. Other newcomers, "John Paul Jones" at the Paramount and "Devil's Disciple" at the Missouri, are moderate. Flock of holdovers are strong.

Estimates for This Week

Capri (Durwood) (628; $1.50-$2.25) — "South Pacific" (Magna) (24th wk). Great $7,500. Last week, same.

Crest, Riverside (Commonwealth) (900 cars each; 90c)—Currently sub runs. Last week, "Killer Shrews" (AI) and "Giant Gila Monster" (AI) first runs. Sock $15,000 for best of season in these outdoor cinemas.

Fairway (NT) (700; 75-90) — "Darby O'Gill" (BV) (4th wk). Rolls steadily on. Buxom $3,000. Last week, fancy $3,500.

Granada (NT) (1,217; 75-90)—"Holiday for Lovers" (20th) in move over from Uptown and "Woman Obsessed" (20th). Fair $3,500. Last week, "Sleeping Beauty" (BV) combined with Vista (700). Oke $4,300.

Kimo (Dickinson) (504; 90-$1.25)—"Love Is My Profession" (Kings) (12th wk). Holds own, $1,500. Last week, same.

Midland (Loew) (3,500; 90-$1.25) — "North by Northwest" (M-G) (4th wk). Unusually bright $7,500, may hold. Last week, grand $9,000.

Missouri (RKO) (2,585; 75-$1)—"Devil's Disciple" (UA) and "Rabbit Trap" (UA). Mild $5,000. Last week, "Hound of Baskervilles" (UA) and "Man in the Net" (UA). Modest $5,000.

Paramount (UP) (1,900; 75-$1)—"John Paul Jones" (WB). Medium $6,000. Last week, "Yellowstone Kelly" (WB) (2d wk) stayed 9 days. Pleasant $7,000.

Rockhill (Little Art Theatres) (750; 75-$1)—"The Roof" (Indie). Mild $1,200. Last week, "Lady Chatterley's Lover" (Kings) (2d wk). Nifty $1,800.

Roxy (Durwood) (850; $1-$1.50)—"Anatomy of Murder" (Col) (5th wk). Solid $7,000. Last week, $7,500.

Uptown (Fox Midwest-NT) (2,043; 75-$1) — "Blue Denim" (20th). Sock $14,000, holds. Last week, "Holiday for Lovers" (20th) (2d wk). Fine $6,000.

'Denim' Fancy $10,000, L'ville; 'Night' Fat 6½G

Louisville, Sept. 8.

Downtown houses are coasting along at a normal summer pace, with the big seaters getting a good share of the trade. "Blue Denim" at the Rialto is robust, same for h.o. of "North by Northwest" at United Artists. "Middle of the Night" at the Brown opened strong, as did "Last Train From Gun Hill" at the Kentucky.

Estimates for This Week

Brown (Fourth Avenue) (1,200; 60-90)—"Middle of Night" (Col) had brisk opening, and with Labor Day holiday should rack up neat $6,500. Last week, "Darby O'Gill" (BV) (m.o.). Mild $4,000.

Kentucky (Switow) (900; 60-90)—"Last Train From Gun Hill" (Par). Medium $5,000. Last week, "Don't Give Up Ship" (Par) (3d wk), about same.

Mary Anderson (People's) (1,000; 60-90)—"John Paul Jones" (WB). Fair $4,500. Last week, "Yellowstone Kelly" (WB). Modest $5,000.

Rialto (Fourth Ave.) (3,000; 60-90)—"Blue Denim" (20th). Brisk $10,000. Last week, "Legend of Tom Dooley" (Col) and "30 Foot Bride" (Col), about same.

United Artists (UA) (75-$1.25)—"North by Northwest" (M-G) (2d wk). Okay $11,000 after first week's wham $18,000.

'Denim' Nice $9,000, Prov.; 'Angel' Disappointing 6G

Providence, Sept. 8.

Back to school trek has cut into filmgoing hereabouts and all stands are moderately slowed. Beautiful holiday Labor Day weekend also had nearly everyone heading for a last beach session. "Blue Denim" is fairly peppy at the Majestic. In third frame at Loew's is "North by Northwest" and still active.

Estimates for This Week

Albee (RKO) (2,200; 65-80) — "Holiday for Lovers" (20th) and "The Lone Texan" (20th). Fair $7,000. Last week, "The Mummy" (U) and "Curse of the Undead" (U), dropped to just mild $5,500.

Majestic (SW) (2,200; 65-80)—"Blue Denim" (20th). Nice $9,000. Last week, "Say One For Me" (20th) and "Son of Robin Hood" (20th) (3d wk). Nice $6,000.

State (Loew) (3,200; 65-80) — "North by Northwest" (M-G) (3d wk). Good $9,000. Last week, $12,000.

Strand (National Realty) (2,200; 65-80)—"Blue Angel" (20th). Despite heavy exploiting, this one, so far, is disappointing. Mild $6,000. Last week, "John Paul Jones" (WB) (2d wk), dead $2,500.

Minnesota Fair Tough Mpls. Competish; 'Lovers' Light $6,000, 'Denim' 10G

Minneapolis, Sept. 8.

Although undoubtedly hurt by competition from the 10-day Minnesota State Fair, which will draw at least a million patrons, such holdovers as "South Seas Adventure," "Anatomy of a Murder," "North by Northwest," "A Hole in the Head," "The Devil's Disciple" and "It Started with a Kiss" continue to garner healthy grosses.

There is room for only a paucity of newcomers—two to be exact. They're "Room 43" and "Holiday for Lovers," neither of which promises to cut much boxoffice ice.

Estimates for this Week

Academy (Mann) (947; $1-$1.25)—"Hole in Head" (UA) (6th wk). Finishing excellent run. Good $5,800. Last week, $5,000.

Century (S-W) (1,150; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (11th wk). Big $20,000. Last week, $24,000.

Gopher (Berger) (1,000; $1) — "North By Northwest" (M-G) (8th wk). Big $6,500. Last week, same.

Lyric (Par) (1,000; 85-$1) "Blue Denim" (20th). Exploitation likely to help this one. Brisk $10,000. Last week, "Yellowstone Kelly" (WB) (2d. wk). $5,000.

RKO Orpheum (RKO) (2,800; 85-$1)—"Holiday for Lovers" (20th). Slammed by critics and word-of-mouth none too glowing. Light $6,000. Last week, "Anatomy of Murder" (Col) (4th wk), $9,000 at $1.25-$1.50.

RKO Pan (RKO) (1,800; $1.25-$1.50) "Anatomy of Murder" (Col) (mo). Fifth stanza downtown for this blockbuster. Virile $8,500. Last week, "Return of Fly" (20th) and "Aligator People" (20th), $5,800 at 85-90c.

St. Louis Park (Field) (1,100; $1.25)—"Devil's Disciple (UA) (2d wk). Second "important" picture to have its local firstrun in this nabe house, other having been "The Horse's Mouth." Nice $6,000. Last week, $8,100.

State (Par) (2,200; $1-$1.25)—"Started With Kiss" (M-G) (2d wk). Terrific $10,000. Last week, $19,000.

Suburban World (Mann) (800; $1) —"Love Is My Profession" (Indie) (2d wk) (2d run). Fat $3,000. Last week, $3,000.

World (Mann) (400; 85-$1.25)—"Room 43" (Indie). Advertised in sensational fashion for adults only. Smash $8,000. Last week, "Middle of Night" (Col) (3d wk). $4,000.

'Kiss' Hotsy 13G, Philly; 'Hole' 10G

Philadelphia, Sept. 8.

Lone newcomer in quiet holiday weekend was "It Started With A Kiss," which is smart at the Stanton. Holdovers are still good grossers. "North by Northwest," "Hole in the Head" and "Devil's Disciple," among other long-runners, are holding up well.

Estimates for This Week

Arcadia (S&S) (536; 99-$1.80)—"Five Pennies" (Par) (5th wk). Oke $5,000. Last week, $6,000.

Boyd (SW-Cinerama) (1,430; $1.10-$2.60)—"South Seas Adventure" (Cinerama) (28th wk). Neat $6,000. Last week, $6,500.

Fox (Milgram) (2,250; 90-$1.80)——"Private's Affair" (20th) (2d wk). Slow $7,000. Last week, $10,000.

Goldman (Goldman) (1,000; $1.10-$1.80)—"Hole in Head" (UA) (8th wk). Big $10,000. Last week, $11,000.

Midtown (Goldman) (1,000; $1.10-$1.80)—"Blue Denim" (20th) (4th wk). Good $6,500. Last week, $8,000.

Randolph (Goldman) (2,250; 94-$1.80) — "Anatomy of Murder" (Col) (6th wk). Trim $11,000. Last week, same.

Stanley (SW) (2,900; 99-$1.80)—"North by Northwest" (M-G) (4th wk). Rugged $14,500. Last week, $16,000.

Stanton (SW) (1,483; 99-$1.40)—"Started With Kiss" (M-G). Neat $13,000. Last week, "Have Rocket, Will Travel" (Col), $12,000.

Studio (Goldberg) (483; 94-$1.80)—"Room at Top" (Cont) (10th wk). Loud $4,500. Last week, $5,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Scapegoat" (M-G) (2d wk). Slick $9,000. Last week, $11,000.

Viking (Slev) (1,000; 75-$1.80)—"Devil's Disciple" (UA) (3d wk). Smooth $7,500. Last week, $10,000.

World (Pathe) (499; 99-$1.80)—"Cat" (Indie) (2d wk). Good $3,100. Last week, $4,200.

Heat Slows Hub; But 'Tingler' Terrif $22,000; 'Disciple' Trim 17G, 'Angel' 25G

Boston, Sept. 8.

Sultry weather still crimping biz, but exploitation films hitting hard and blue chip films are getting the coin. "Tingler" is lofty new entrant with house breaking record at the Pilgrim. "Devil's Disciple" is strong at the Saxon. "Blue Angel" is smasheroo at the Memorial.

"Tarzan's Greatest Adventure" is slick at the Paramount. Holdovers are good with "Porgy and Bess" hard ticket nice in fifth at the Astor. "Middle of Night" is sock at the Kenmore in fourth. "John Paul Jones" picked up in second frame at the Metropolitan after slow opening. "North by Northwest" is still sock at the Orpheum in fourth week.

"Wild Strawberries" is holding lively at the Exeter in the seventh round. "Anatomy of Murder" is having a long run at Gary where it built up after mild opening and is now good in ninth week. "Forbidden Paradise," in fourth week at the Trans-Lux, is clicking.

Estimates for This Week

Astor (B&Q) (1,381; $1.75-$3.30)—"Porgy and Bess" (Col) (5th wk). Oke $13,000. Last week, same.

Beacon Hill (Sack) (678; $1-$1.50) — "Awakening" (Indie) and "Man Upstairs" (Indie). Breezy $8,000. Last week, "Heroes and Sinners" (Janus), $7,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"South Seas Adventure" (Cinerama) (22d wk). Nice $11,000. Last week, $12,000.

Capri (Sack) (1,150; 90-$1.50)—"Awakening" (Indie) and "Man Upstairs" (Indie). Perky $5,000. Last week, $6,000.

Exeter (Indie) (1,376; 75-$1.25)—"Wild Strawberries" (Indie) (7th wk). Sixth week ended Saturday (5) was okay $3,000. Last week, ditto.

Gary (Sack) (1,240; 90-$1.50)—"Anatomy of Murder" (Col) (9th wk). Holding slick at $8,000. Last week, $9,000.

Kenmore (Indie) (700; 90-$1.25)—"Middle of Night" (Col) (4th wk). Smash $9,000. Last week, $10,000.

Memorial (RKO) (3,000; 60-$1.10)—"Blue Angel" (20th) and "Wild and Innocent" (UI). Wham $25,000. Last week, "Blue Denim" (20th) and "Love Specialist" (Indie) (2d wk), $12,000.

Metropolitan (NET) (4,357; 70-$1.10)—"John Paul Jones" (WB) and "Westbound" (WB) (2d wk). Good $15,000. Last week, $14,000.

Paramount (NET) (2,357; 70-$1.10)—"Tarzan's Greatest Adventure" (Par) and "Man Who Could Cheat Death" (Par). Bustling $10,000. Last week, "Room 43" (Indie) and "Plunderers of Painted Flats" (Indie), same.

Pilgrim (ATC) (1,000; 60-$1.10)—"Tingler" (Col) and "Forbidden Island" (Col). Clouting $22,000 for house record hypoed by hefty exploitation. Last week, "30 Foot Bride" (Col) and "Legend of Tom Dooley" (Col), $12,000.

Saxon (Sack) (1,100; $1.25-$1.50)—"Devil's Disciple" (UA). Bouncy $17,000. Last week, "Scapegoat" (M-G) (6th wk), $6,000.

Trans-Lux (T-L) (730; 75-$1.25)—"Forbidden Paradise" (Indie) and "Bikini Baby" (Indie) (4th wk). Good $4,000. Last week, $3,000.

Orpheum (Loew) (2,900; 90-$1.50) — "North by Northwest" (M-G) (4th wk). Wham $21,000. Last week, $24,000.

Broadway Grosses

Estimated Total Gross

This Week $538,500
(Based on 19 theatres)

Last Year $507,000
(Based on 23 theatres)

'Anatomy' Wow 25G, Toronto

Toronto, Sept. 8.

Despite Labor Day weekend and heat wave, newcomers are off to a good start. "Anatomy of a Murder" is nabbing terrific returns. "Ask Any Girl" and "Carry On, Nurse" are very big, with "The Beat Generation" and "The Big Operator" good at 10-theatre combo. Fine holdovers include "The Nun's Story" and "A Hole In the Head," both in fifth frame, plus "The 39 Steps" in seventh stanza.

Estimates for This Week

Carlton (Rank) (2,318; 75-$1.25)—"Carry On, Nurse" (Rank). Fine $15,000. Last week, "Return of Fly" (20th) and "Alligator People" (20th), $3,000.

Century, Downtown, Glendale, Kingsway, Midtown, Oakwood, Odeon, Prince of Wales, Scarboroo, State (Taylor) 1,338; 1,059; 995; 697; 1,089; 1,393; 752; 1,200; 684; 694; 75-$1) — "Beat Generation" (M-G) and "Big Operator" (M-G). Good $36,000. Last week, "Gigantis" (WB) and "Teenagers from Outer Space" (WB), with four-house tiein for seating capacity of 3,949, $18,000.

Hollywood (FP) (1,080; $1-$1.25)—"Nun's Story" (WB) (5th wk). Still lusty 14,000. Last week, $15,000.

Hyland (Rank) (1,037; $1)—"39 Steps" (Rank) 7th wk). Okay $4,000. Last week, $5,500.

Imperial (FP) (3,343; $1-$1.25)—"Anatomy of Murder" (Col). Wow 25,000. Last week, "Say One for Me" (20th) (4th wk), $8,500.

International (Taylor) (557;-$1)—"Gigi" (M-G) (58th wk). Easing off to $2,000. Last week, $2,500.

Loew's (Loew) (2,075; 75-$1.25)—"Hole in Head" (UA) (5th wk). Hefty $10,000. Last week, same.

Tivoli (FP) (995; $1.50-$2.50)—"Porgy and Bess" (Col) (5th wk). Still a sellout at $14,000. Last week, same.

Towne (Taylor) (695; 75-$1.25)—"Room at Top" (Cont) (15th wk). Slipping to $4,000. Last week, $5,500.

University (FP) (1,556; $1-$1.25)—"World, Flesh, Devil" (M-G) (2d wk). So-so $4,000. Last week, $7,000.

Uptown (Loew) (2,745; 75-$1.25—"Ask Any Girl" (M-G). Big $14,500. Last wk), "Count Your Blessings" (M-G) (2d wk), $8,000.

'North' Great $15,000, Seattle; 'Affair' 8½G

Seattle, Sept. 8.

With vacationing over and cooler weather, the local boxoffice is improving. "North by Northwest" is terrific at the Music Box while "Private's Affair" is snappy at the Coliseum. "Blue Denim" and "Anne Frank" are leading the holdovers.

Estimates for This Week

Blue Mouse (Hamrick) (739; 90-$1.50)—"Nun's Story" (WB) (8th wk). Good $7,000. Last week, $6,300.

Coliseum (Fox-Evergreen) (1,870; 90-$1.50)—"Private's Affair" (20th) and "I, Mobster" (20th). Good $8,500. Last week, "Five Pennies" (Par) and "Subway in Sky" (UA). Eight days, $7,800.

Fifth Avenue (Fox-Evergreen) (2,500; 90-$1.50) — "Blue Denim" (20th) and "Rabbit Trap" (UA) (2d wk). Okay $8,000. Last week, $10,600.

Music Box (Hamrick) (850; 90-$1.50) — "North by Northwest" (M-G). Terrific $15,000. Last week, "Hole in Head" (UA) (7th wk., five days), $3,600.

Orpheum (Hamrick) (2,600; 90-$1.50)—"Yellowstone Kelly" (WB) and "Born to Be Loved" (U) (2d wk). Good $6,500. Last week, $8,000.

Paramount (Fox-Evergreen) (3,107; 90-$1.50)—"Ann Frank" (20th) (3d wk). Good $8,000. Last week, $8,600.

'Ironsides' Light $5,000, Denver; 'Disciple' Hep 14G

Denver, Sept. 8.

New ones this stanza are "Old Ironsides" at the Denham, "The Devil's Disciple" at the Paramount and "It Started With a Kiss" at Orpheum. "Blue Denim" in second week is okay at the Denver, while "Holiday for Lovers" in second week is good at the Centre.

Estimates for This Week

Centre (Fox) (1,270) ($1-$1.45) "Holiday for Lovers" (20th). Good $9,000. Last week, $11,000.

Denham (Indie) (1,584) (75-$1) "Old Ironsides" (Par). Poor $5,000. Last week, "Five Pennies" (Par) (4th wk), $5,000.

Denver (Fox) (2,432) (75-$1.25) "Blue Denim" (20th) (2nd wk). Okay $10,000. Last week, $16,000.

Esquire (Fox) (650) ($1) "Lady Chatterly's Lover" (Indie) (3rd wk). Good $2,000. Last week, $2,000.

Orpheum (RKO) (2,690) ($1-$1.25) "Started With a Kiss" (M-G). Fine $15,500. Last week "North By Northwest" (M-G) (5th wk), $9,000.

Paramount (Indie) (2,100) (90-$1.25) "The Devil's Disciple" (UA). Good $14,000. Last week "Yellowstone Kelly" (UA) (2nd wk) $12,000.

Fresh Pix Hypo Chi; 'Night' Hot $29,000, 'Kiss' Luscious 46G, 'Scapegoat' Stout 15G, 'Denim' Neat 36G, 2d, 'Hound' 9½G

Chicago, Sept. 8.

Batch of new product is figured to bolster Loop collections this round, with several longruns again sparkling. "Middle of the Night" in United Artists bow looks hot at $29,000, and Chicago's "It Started With a Kiss" is rated fast $46,000 opener. Garrick's "Cry Tough!" and "Hound of Baskervilles" is notching a weak $9,500 first, with "Scapegoat" taking a wham $15,000 in Surf initialer. Monroe actioners, "Four Skulls" and "Invisible Invaders" expect good $5,800.

"Blue Denim's" second State-Lake round shapes hotsy, while Oriental's "Say One For Me" is fine in fourth. Third sesh of "Yellowstone Kelly" looks nice at the Roosevelt, while "Anatomy of a Murder" shapes loud again in Woods ninth.

"Lady Chatterley's Lover" is hot in third World stanza, while reissued "Modern Times" is dull in fifth week at the Cinestage. Carnegie's ninth and final term of "Room at Top" is rated hot, and "Five Pennies" is closing at the Esquire with a hep 10th frame. "Gigi" is wow again in 28th lap at the Loop.

On the hard ticket, "Porgy and Bess" is solid in seventh McVickers week, and "South Seas Adventure" shapes excellent at the 50-frame mark at the Palace.

Estimates for This Week

Carnegie (Telem't) (485; $1.50)—"Room at Top" (Cont) (9th wk). Sock $4,300 finale. Last week, $4,200.

Chicago (B&K) (3,900; 90-$1.80)—"It Started With a Kiss" (M-G). Peppy $46,000. Last week, "This Earth Mine" (U) (3d wk), $17,000.

Cinestage (Todd) (1,036; 90-$1.80) "Modern Times" (Lopert) (reissue) (5th wk). Dull $6,400. Last week, $6,800.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"Five Pennies" (Par) (10th wk). Hep $7,400 finale. Last week, $8,700.

Garrick (B&K) (850; 90-$1.25)—"Hound of Baskervilles" (UA) and "Cry Tough!" (UA). Weak $9,500. Last week, "Private's Affair" (20th) (2d wk), $8,000.

Loop (Telem't) (606; 90-$1.80)—"Gigi" (M-G) (28th wk). Smash $11,000. Last week $10,300.

McVickers (JL&S) (1,305; $1.80-$3.50)—"Porgy and Bess" (Col) (7th wk). Neat $23,000. Last week, $27,000.

Monroe (Jovan) (1,000; 65-90)—"Four Skulls" (UA) and "Invisible Invaders" (UA). Good $5,800. Last week, "Here Come Jets" (20th) and "Miracle of Hills" (20th) (1st wk), $4,700.

Oriental (Indie) (3,400; 90-$1.80)—"Say One for Me" (20th) (4th wk). Nice $24,000. Last week, $26,500. "Blue Angel" (20th) starts tomorrow (Wed.).

Palace (SW-Cinerama) (1,434; $1.25-$3.40)—"South Seas Adventure" (Cinerama) (50th wk). Solid $23,000. Last week, $23,500.

Roosevelt (B&K) (1,400; 90-$1.80)—"Yellowstone Kelly" (WB) (3d wk). Busy $15,000. Last week, $19,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Blue Denim" (20th) (2d wk). Socko $36,000. Last week, $50,000.

Surf (H&E Balaban) (685; $1.50)—"Scapegoat" (M-G). Wham $15,000. Last week, "Diary of Anne Frank" (20th) (7th wk), $4,200.

United Artists (B&K) (1,700; 90-$1.80)—"Middle of Night" (Col). Tall $29,000. Last week, "North by Northwest" (M-G) (9th wk), $22,000.

Woods (Essaness) (1,200; 90-$1.80)—"Anatomy of a Murder" (Col) (9th wk). Boff $23,500. Last week, $23,500.

World (Teitel) (606; 90-$1.50)—"Lady Chatterley's Lover" (Kings) (3d wk). Fancy $7,800. Last week, $10,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Kelly' Fairish $7,000 In Balto; 'North' Robust 18G, 'Denim' Trim 9G, Both 2d

Baltimore, Sept. 8.

Still in the lead here are "North By Northwest," boff in second frame at the Town, and "Blue Denim," nice in second at the Mayfair. "Yellowstone Kelly" is warm in first at the Hippodrome where better things were expected; "Middle of the Night" is oke in second at the New and "Have Rocket, Will Travel" on double bill with "Hound of Baskervilles" at the Century is about the same.

Estimates for This Week

Century (R-F) (3,200; 50-$1.25)—"Have Rocket" (Col) and "Hound of Baskervilles" (Col). Fair $6,000. Followed "Day of Outlaw" (UA) and "Cry Tough" (UA), $4,000.

Cinema (Schwaber) (460; 90-$1.50)—"Stella" (Indie). Fair $2,500. Previous week, "Heroes and Sinners" (Indie), 2,500.

Five West (Schwaber) (460; 90-$1.50)—"Gigi" (M-G) (2d wk). Oke $2,700 after $3,000 in first.

Hippodrome (R-F) (2,300; 50-$1.25)—"Yellowstone Kelly" (WB). Fair $7,000. Week before, "Tingler" (Col) (3d wk), $5,000.

Little (R-F) (300; 50-$1.25)—"Third Sex" (Indie) (5th wk). Pleasing $2,000 after same in fourth.

Mayfair R-F) (900; 50-$1.25)—"Blue Denim" (20th) (2d wk). Fine $9,000 after $11,000 opener.

New (R-F) (1,600; 50-$1.25)—"Middle of Night" (Col) (2d wk). Fair $5,000 after $7,000 in first.

Playhouse (Schwaber) (460; 90-$1.50)—"Room at Top" (Cont) (19th wk). Nice $3,700 after $4,000 in previous week.

Stanley (R-F) (2,800; 50-$1.50)—"Anatomy of Murder" (Col) (7th wk). Oke $5,000 after $7,000 in sixth.

Town (R-F) (1,125; 50-$1.50)—"North By Northwest" (M-G) (2d wk). Tall $18,000 after $23,000 opener.

'ANGEL' SWEET $12,500, CINCY; 'OPERATOR' 6½G

Cincinnati, Sept. 8.

Cincy film trade is besting par this stanza in face of prolonged heat spell. "Blue Angel," shaping sweet in bow at the big Albee, and "Hole in Head," strong second-weeker at Keiths, are nip and tuck for top grosser among first-runs. "Big Operator" shapes fairish in opener at the Palace. Longrun "South Seas Adventure" remains sturdy at tail end of lush vacation season.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"Blue Angel" (20th). Sweet $12,500. Stays for second stanza. Last week, "North by Northwest" (M-G) (4th wk), $10,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"South Seas Adventure" (Cinerama) (45th wk). Fine $19,000. Last week, $21,000, and windup of extra showings for vacation season.

Grand (RKO) (1,400; 90-$1.25)—"Yellowstone Kelly" (WB) (m.o.). Good $6,000. Last week, "I Mobster" (20th) and "Wild and Innocent" (U), five days, $4,500.

Keith's (Shor) (1,500; 90-$1.25)—"Hole in Head" (UA) (2d wk). Strong $12,500 after $14,500 bow. Holds.

Palace (RKO) (2,600; 90-$1.25)—"Big Operator" (M-G). Fairish $6,500. Last week, "Yellowstone Kelly" (WB), $11,500.

Valley (Wiethe) (1,200; $1-$1.50)—"Started With Kiss" (M-G) (3d wk). Swell $8,000 on heels of $8,500 second week. Holds for fourth frame.

Kup's Cup of Cheer As 'Man of the Year'

Chicago, Sept. 8.

Irv (Kup) Kupcinet, Chicago Sun-Times gossiper and host of the conversational "At Random" on WBBM-TV, has been picked as "Man of the Year" by the Variety Club of Illinois and will be feted with a banquet in January at the Conrad Hilton Hotel.

Last year's accolade went to Albert Pick Jr. of the hotel clan.

Det. Lively; 'Disciple' Hot $18,000, 'Shrews' Smash 20G, 'Hole' Hep 18G, 5th

Detroit, Sept. 8.

Two hot newcomers and strong holdovers are keeping biz lively among downtowners this week. "Devil's Disciple" is big at the Madison. "Killer Shrews" looks great at the Broadway-Capitol. "Hole in Head" leads holdovers with a wham fifth session at the Michigan.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.49)—"Tamango" (Indie) and "Orders to Kill" (Indie) (3d wk). Hotsy $14,000. Last week, $18,500.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Hole in Head" (UA) and "Pier 5, Havana" (UA) (5th wk). Big $18,000. Last week, $21,000.

Palms (UD) (2,296; $1.25-$1.49)—"Yellowstone Kelly" (WB) and "Subway in Sky" (WB) (2d wk). Fine $15,000. Last week, $17,500.

Madison (UD) (1,900; $1.25-$1.49)—"Devil's Disciple" (UA) and "Rabbit Trap" (UA). Socko $18,000. Last week, "Darby O'Gill" (BV) and "30 Foot Bride Candy Rock" (Col) $12,500 in third week.

Broadway-Capitol (UD) (3,500; $1.25-$1.49—"Killer Shrews" (AI) and "Giant Gila Monster" (AI). Big $20,000. Last week, "Mummy" (U) and "Curse of Undead" (U), $16,000 in second week.

Adams (Balaban) (1,700; $1.25-$1.50) — "North by Northwest" (M-G) (9th wk). Fine $12,500. Last week, $13,000.

United Artists (UA) (1,667; $1.25-$1.50) — "Anatomy of Murder" (Col) (10th wk). Strong $12,000. Last week, same.

Music Hall (SW-Cinerama) (1,208; $1.49-$2.65)—"South Seas Adventure" (Cinerama) (49th wk). Sensational $15,500. Lsat week, $17,800.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65) — "Scapegoat" (M-G) (2d wk). Second week begins today (8). Last week, whamo $15,000.

'Denim' Tall 24G, D.C.; 'Kelly' 12½G

Washington, Sept. 8.

Milder weather and flock of solid initialers promise mainstem here a rousing Labor Day round. Standout are "Blue Denim" at the Capitol and "Yellowstone Kelly" daydating two houses. "Devil's Disciple" also is rated sock at Keith's. And "Scapegoat" looms big at Playhouse.

Holiday weekend kept "North by Northwest" steady in fifth Palace stanza. "South Seas Adventure" is going into homestretch of its 37-week Warner run.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.25) — "Yellowstone Kelly" (WB). Sock $12,500. Last week, "Nun's Story" (WB) (6th wk), $11,500.

Capitol (Loew) (3,426; 90-$1.49)—"Blue Denim" (20th). Sock $24,000. Last week, "Holiday for Lovers" (M-G) (2d wk), $9,000.

Columbia (Loew) (1,135; 90-$1.25) — "The Bat" (AA). Lean $5,000. Last week, "The Big Operator" (M-G), $6,000.

Keith's (RKO) (1,850; 90-$1.49)—"Devil's Disciple" (UA). Boff $18,000. Last week, "Darby O'Gill" (B-V) (4th wk), $11,000.

MacArthur (K-B) (900; $1.10)—"Carry on Sergeant" (Indie) (2d wk). Weak $3,000. Last week, $4,000.

Ontario (K-B) (1,240; 90-$1.49)—"Nine Lives" (De Rochemont). Good $7,000. Last week, reissue.

Palace (Loew) (2,390; 90-$1.25)—"North by Northwest" (M-G) (5th wk). Hep $20,000, same as last.

Playhouse (T-L) (458; $1-$1.80)—"Scapegoat" (M-G). Sock $11,500. Last week, "Middle of the Night" (Col) (9th wk), $2,000.

Plaza (T-L) (276; 90-$1.49)—"Lady Chatterley's Lover" (Kings) (5th wk). Oke $4,000. Last week, $4,500.

Town (Ind) (600; 70-95)—"Started With Kiss" (M-G). Tall $10,000. Last week, "Monika" (Indie), $3,500.

Trans-Lux (T-L) (600; $1-$2)—"Anatomy of Murder" (Col) (10th wk). Sturdy $9,000. Last week, $9,500.

Warner (SW-Cinerama) (1,308; $1.20-$2.75)—"South Seas Adventure" (Cinerama) (37th wk). Picking up at $16,000. Last week, $15,500.

B'way Spotty in Shiny Holiday Span, But 'Northwest' 173G; 'Blue Angel' OK 40G, 'Hole' Heady 36G, 'Murder' 27G

The expecations of Broadway operators for a sock close of the summer season with a boxoffice splurge on the Labor Day weekend did not fully materialize. Business was generally spotty, with excellent weather for the three-day holiday stanza apparently driving natives to a final outing at beaches and resorts before the return to school and the general settling down for the fall season. Large influx of tourists did not wholly make up for the exodus as the out-of-towners appeared more interested in sightseeing than filmgoing.

However, the Main Stem report was not all downbeat. The well-received blockbuster attractions seemed to have the necessary appeal for those inclined to see pictures over the holiday weekend. Standout again was "North by Northwest" at Radio City Music Hall. Now in its fifth round, the Alfred Hitchcock thriller seems headed for a big $173,000 for the week ending today (Wed.). The five days concluding with Labor Day brought in a tidy $138,000.

Lone major opener, 20th-Fox's "Blue Angel" at the Paramount, seems likely to score a good $40,000 for first round ending Friday (11) on the basis of the business chalked up over the holiday period. The longrunners, such as "Hole in the Head," in ninth frame at State, and "Anatomy of a Murder," in 10th round at Criterion, were among the better draws, the former tallying a smash $36,000 and the latter seem likely to hit a fancy $27,000 for week ending today (Wed.). "Anatomy" also is seen scoring a sturdy $11,500 at the Plaza, where day-dating.

"Devil's Disciple," in westside-eastside engagements, is seen racking up a strong $30,000 for third week at the Astor and a good $9,000 at the Normandie. "It Started With a Kiss," in third Capitol week, tallied a good $25,000.

"The Big Fisherman," in fifth Rivoli round, picked up momentum, with $22,000 likely for current week ended last night (Tues.). Hardticket "Porgy and Bess," in 10th Warner round, was helped considerably by holiday biz, tallying a strong $33,000, or $4,000 short of capacity.

Astor (City Inv.) (1,094; 75-$2)—"Devil's Disciple" (UA) (3d wk). This session finishing today (Wed.) looks to hit fine strong $30,000, topping the second stanza's $27,000. Stays.

Capitol (Loew) (4,820; $1-$2.50)—"It Started With a Kiss" (M-G) (4th wk). Third round ended last night (Tues.) was good $25,000. Second, $23,000.

Criterion (Moss) (1,671; 90-$2.40)—"Anatomy of a Murder" (Col) (10th wk). Current week ending today (Wed.) looks to reach fancy $27,000. The ninth round tallied $21,000. Continues.

Palace (RKO) (1,642; 90-$2)—"Diary of Anne Frank" (20th) (26th wk). The 25th frame ended last night (Tues.) with fair $10,000 or near. Previous round wound up with $8,000. Continues for two more weeks when "Cry Tough" (UA) comes in Sept. 15 as interim attraction before "Pillow Talk" (UA) preems on Oct. 6.

Forum (Moss) (813; 90-$1.80)—"Middle of the Night" (Col) (13th wk). The 12th inning ended last night (Tues.) with okay $10,000 or close. Previous week scored $8,000. "Look Back in Anger" (WB) opens Sept. 15.

Paramount (AB-PT) (3,665; $1-$2)—"Blue Angel" (20th). First week, on basis of weekend business, appears likely to reach good $40,000 or near for first session winding Friday (11). Third-final week of "Private's Affair" ended Thurs. (4) with weak $7,500.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "North By Northwest" (M-G) and stageshow (5th wk). Present round ending up today (Wed.) looks headed for big $173,000 or near. Fourth round was $180,000. Continues if present pace holds up. "The FBI Story" (WB) is set to follow, but no date has been set.

Rivoli (UAT) (1,545; $1.25-$3.50)—"The Big Fisherman" (BV) (6th wk). Fifth round ended last night (Tues.) with a nice $22,000 or near. Last week, $18,000.

Roxy (Indie) (5,705; 90-$2.50)—"For the First Time" (M-G) plus stageshow. (4th-final wk). The concluding stanza winding Thursday (10) seems likely to hit solid $60,000 on basis of good holiday business. Previous round tallied $46,000. "That Kind of Woman" (Par) opens Friday (11).

State (Loew) (1,900; 90-$2) — "Hole in the Head" (UA) (9th wk). Eighth frame ended last night (Tues.) with smash $36,000. Last week, $27,000. Continues.

Victoria (City Inv.) (1,003; 50-$2)—"Blue Denim" (20th) (6th wk). The fifth time out ending today (Wed.) shows indications of racking up a solid $16,000, equalling the fourth week's take.

Warner (S-W) (1,416; $1.50-$3.75)—"Porgy and Bess" (Col) (11th wk). The 10th round completed Saturday (5) with strong $33,000. Ninth frame, $28,000.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Mon Oncle" (Cont) and "Tillie's Punctured Romance." (reissues). First round was okay $8,200. Last week, "Grand Illusion" (Cont) (reissue) completed 10th-final week with $8,000.

Fine Arts (Davis) (468; 90-$1.80)—"Room at the Top" (Cont) (24th wk). The 23d session finished Sunday (6) with strong $11,000. Last week, $9,500.

Beekman (R&B) (590; $1.20-$1.75) — "Wild Strawberries" (Janus) (12th wk). The 11th stanza completed Sunday (6) with bright $11,300, topping last week's $11,100.

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Sans Famille" (UMPO). Opening round ending tomorrow (Thurs.) seen netting okay $2,400.

Normandie (M-L) (592; $1.25-$1.80)—"Devil's Disciple" (UA) (3d wk). Second round ending today (Wed.) seems headed for good $9,000. Last week, $8,000.

Guild (Guild) (450; $1-$1.75) — "The Scapegoat" (M-G) (5th wk). The fourth session finishing today (Wed.) looks likely to hit $10,500 or near. Last week, $9,000.

Paris (Pathe Cinema) (568; 90-$1.80)—"Back to Wall" (Ellis). Opened Monday (7) to good business. Third-final week of "Man Upstairs" (Kings-Union) finished Sunday (6) with mild $2,500. Last week, $3,400.

Plaza (Lopert) (525; $1.50-$2)—"Anatomy of a Murder" (Col) (10th wk). The ninth stanza concluding today (Wed.) looks headed for sturdy $11,500. Last week, $10,000.

Sutton (R&B) (561; 95-$1.80)—"Gigi" (M-G) (45th wk). The 44th round of this longrunner ended Saturday (6) with a solid $10,500. Last week, $11,000.

Trans-Lux 52d St. (T-L) (540; $1-$1.50) — "Tailor's Maid" (T-L). Opening round concluded last night (Tues.) seems likely to reach $8,000 or near. In ahead, "Middle of the Night," concluded final six days of 11th week with mild $4,200.

Little Carnegie (Little Carnegie) (520; $1.25-$2)—"Lady Chatterley's Lover" (Kings) (9th-final wk). The concluding stanza ending tomorrow (Thurs.) seems headed for okay $6,000.

World (Perfecto Amus.) (390; 90-$1.50)—"Isle of Levant" (Films-Around-World) (9th wk). The eighth stanza finishing tomorrow (Thurs.) is seen winding up with a good $6,000.

Fifth Avenue Cinema (R&B) (250; $1.20-$1.80) — "Magician" (Janus) (3d wk). Second round for this Ingmar Bergman Swedish import is seen chalking up a record $12,000 with N. Y. film critics touting pic as a classic. Initial stanza was sock $10,500 with invitational premiere.

Dallas Artie Shooting Big Guns for Festival

Dallas, Sept. 8.

The Coronet Theatre, local pioneer art house operated by Alfred N. Sack, has skedded a complete program of participation in the Fall Festival of Arts to be staged here.

Sack has assembled a program of first-run and returns of the most outstanding music and art films available. Opening the Coronet arts festival will be the first reissue run of the Japanese pic, "Rashomon," Oct. 23. The Southern premiere on Nov. 6 will follow the Indian epic, "Pather Panchali."

Others on which actual dates are being worked out are "The Bolshoi Ballet," "Henry V," "Mme. Butterfly," "Albert Schweitzer," "Ballet of Romeo and Juliet."

'Angel' Lofty $16,500, Frisco; 'Kelly' Ditto; 'Tough' Stout 14G, 'Hole' 7½G

San Francisco, Sept. 8.

First-runs are potent with "Blue Angel" at the Fox and "Yellowstone Kelly" at the Paramount both strong. "Cry Tough," paired with "Day of the Outlaw," is stout at the Golden Gate. "North by Northwest," "Anatomy of a Murder" and "Hole in the Head," all extended runs, are still drawing fancy biz.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Cry Tough" (UA) and "Day Of The Outlaw" (UA). Nice $14,000. Last week, "Big Circus" (AA) (2d wk), $12,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Blue Angel" (20th) and "Circus Girl" (Indie). Excellent $16,500. Last week, "Private Affair" (20th) and "In The Money" (20th), $13,500 for nine days.

Warfield (Loew's) (2,656; 90-$1.25)—"North By Northwest" (M-G) (6th wk). Fine $10,500. Last week, $12,000.

Paramount (Par) (2,646; 90-$1.25)—"Yellowstone Kelly" (WB) and "Face Of Fire" (AA). Nice $16,500. Last week, "Bat" (AA) and "Crime and Punishment, U.S.A." (AA), $15,000.

St. Francis (Par) (1,400; $1.25-$1.50)—"Anatomy of Murder" (Col) (5th wk). Powerful $13,000. Last week, same.

Orpheum (SW-Cinerama) (1,456; $1.75-$2.65)—"South Seas Adventure" (Cinerama) (41st wk). Good $16,000. Last week, $18,000.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Hole in Head" (UA) (7th wk). Neat $7,500. Last week, $8,400.

Stagedoor (A-R) (440; $1.25-$3.00)—"Gigi" (M-G) (61st wk). Sock $7,600. Last week, $7,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Grand Illusion" (Indie) (4th wk). Good $3,300. Last week, $2,500.

Vogue (S.F. Theatres) (364; $1.25)—"Wild Strawberries" (Janus) (3d wk). Big $3,000. Last week, same.

Coronet (United California) (1,250; $3.75-$3.50)—"Porgy and Bess" (Col) (7th wk). Fine $22,000. Last week, $22,500.

'Angel' Bright $23,000, St. Louis; 'Kiss' Torrid 20G, 'Circus' Solid 15G

St. Louis, Sept. 8.

Two new big ones on the major marquees this frame, with "Blue Angel" looking sharp at the St. Louis and "It Started With a Kiss" ditto at Loew's. A twin horror bill, "It Man" and "Woman Eater," is the lure at the Orpheum, with "Big Circus" in great second stanza at the Fox.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"South Pacific" (20th) (5th wk). Fine $11,000. Last week, $12,000.

Apollo Art (Grace) (700; 90-$1.25)—"Happy Is the Bride" (Indie). Good $3,000. Last week, "Eighth Day of Week" (Indie), $2,500.

Fox (Arthur) (5,000; 60-90)—"Big Circus" (AA) (2d wk). Solid $15,000 after great $16,000 last week.

Loew's (Loew) (3,600; 60-90)—"Started With Kiss" (M-G). Smash $20,000. Last week, "North by Northwest" (M-G) (6th wk), $7,000.

Orpheum (Loew) (1,900; 60-90)—"It Man" (Col) and "Woman Eater" (Col). Good $7,000. Last week, "Hole in Head" (UA) (7th wk), $4,000.

Pageant (Arthur) (1,000; 50-$1.25)—"Sleeping Beauty" (BV) (15th wk). Nice $4,000. Last week, same.

Richmond (Arthur) (1,000; 60-90)—"Lady Chatterley's Lover" (Indie) (2d wk). Fair $4,000. Last week, same.

St. Louis (Arthur) (3,800; 60-90)—"Blue Angel" (20th). Stout $23,000. Last week, "Private's Affair" (20th) and "Here Come the Jets" (20th), $12,000.

Shady Oak (Arthur) (760; 60-90)—"Room at Top" (Cont'l) (2d wk). Hot $5,000. Last week, same.

Atlas Now Atlantic

Hollywood, Sept. 8.

Atlantic Pictures Corp. is new handle for former Atlas Pictures Corp., recently formed by Irving H. Levin, as prexy, and Harry L. Mandell, as v.p.-secretary, to produce, finance and distribute feature films.

Switch was made because the Atlas tag couldn't be cleared in California.

Fairyland Park Ozoner Okayed by K.C. Zoners

Kansas City, Sept. 8.

Long disputed drive-in theatre for Fairyland Park is to become a reality following approval of plans last week by the Kansas City, Mo., board of zoning adjustment. Approval came under order of the Jackson County Circuit Court, after the zoning board previously had denied the order.

Issue of the proposed drive-in, which would be the only one within the city limits, has been before official groups here more than a year. Zoning board first turned down the application after a series of six public hearings when homeowners in the area voiced objections.

Proposal calls for an expenditure of $500,000 to build the new theatre. The ruling from the court came June 23, reversing the earlier action of the zoning board, and granting of the permit last week complies with the court stand.

'Angel' Tall 11G, Pitt; 'North' 12G

Pittsburgh, Sept. 8.

"The Blue Angel," only new entry, has all the earmarks of another hefty grosser for the Harris which closed "Anatomy of Murder" last week with $66,000 for the six-week run. All other houses are doing extremely well with holdovers. The Warner closed for installation of Todd-AO equipment after a healthy four-week run with "Five Pennies."

Estimates for This Week

Fulton (Shea) (1,635; 85-$1.50)—"Blue Denim" (20th) (3d wk). Hotsy $7,000. Last week, $8,600.

Harris (Harris) (2,100; $1-$1.50)—"Blue Angel" (20th). Smash $11,000. Last week, "Anatomy of Murder" (Col) (6th wk), $7,500.

Penn (UATC) (3,300; $1-$1.50)—"North by Northwest" (M-G) (5th wk). Still exciting $12,000. Last week, $14,200.

Squirrel Hill (SW) (824; $1.25)—"Middle of Night" (Col) (7th wk). Stronger and healthier with $2,800. Last week, $2,700.

Stanley (SW) (3,700; 85-$1.50)—"Darby O'Gill" (BV) (3d wk). Still fancy $8,500. Last week, $12,300.

Warner (SW) (1,500; $1-$1.50)—"Five Pennies" (Par) (4th wk) (6 day wk). Sock $6,500. Last week, $8,000.

LOS ANGELES

(Continued from page 8)

(Ind) and "Devil's Canyon" (Ind) (reissues). Fine $12,000.

Chinese (FWC) (1,408; $2-$2.40)—"Blue Angel" (20th) (2d wk). Hefty $11,000. Last week, $13,100.

Los Angeles (FWC) (2,017; 90-$1.50)—"Return of Fly" (20th) and "Alligator People" (20th) (2d wk). Good $5,000.

Hillstreet (Metropolitan) (2,752; 90-$1.50)—"Middle of Night" (Col) and "Verboten" (Col) (2d wk). Fair $4,000.

Fox Beverly (FWC) (1,150; $1.49-$2)—"Blue Denim" (20th) (3d wk). Okay $6,200. Last week, $8,800.

New Fox, Loyola (FWC) (765; 1,298; 90-$1.50)—"Hole in Head" (UA) (3d wk) and "Don't Give Up Ship" (Par) (New Fox) (2d wk). "Last Train from Gun Hill" (Par) (Loyola) (2d wk). Brisk $10,800.

Vogue (FWC) (810; $1.25-$3)—"Big Fisherman" (BV) (4th wk). Torrid $9,000. Last week, $7,900.

Four Star (UATC) (868; 90-$2)—"Scapegoat" (MG) (5th wk). Clicky $3,900. Last week, $4,500.

Carthay (FWC) (1,188; $1.75-$3.50)—"Porgy and Bess" (Col) (8th wk). Tall $22,000. Last week, $20,000.

Warner Beverly (SW) (1,612; $2-$2.40)—"Anatomy of Murder" (Col) (10th wk). Lofty $13,700. Last week, $10,400.

Hollywood Paramount (Elect) (1,468; $1.40-$2.40)—"Nun's Story" (WB) (11th wk). Elegant $10,000.

El Rey, Iris (FWC) (861; 825; $1.25-$1.50)—"South Pacific" (20th) (11th wk, El Rey; 1st wk Iris). Tidy $7,000. Last week, El Rey, $3,100.

Fine Arts (FWC) (631; 90-$1.50)—"Room at Top" (Con) (17th wk). Smash $2,500. Last week, $7,300.

Warner Hollywood (SW) (1,389; $1.20-$2.65)—"South Seas Adventure" (Cine) started 50th wk (6) after $18,000 last week.

Irish Cinema Mgrs. To Bar Unruly Teenagers

Dublin, Sept. 8.

False shout of "Fire!" in Savoy cinema here during showing of "Some Like It Hot," (UA) set off a near panic in the theatre. It was quickly checked by the house staff. Incident, however, set off a storm from cinema managers about growing trouble from teenagers.

Trouble, so far, has been confined to shouting and shrieking to the annoyance of patrons. Ushers have been warned to keep a closer watch in house sections where teenagers gang up, and troublemakers are to be barred.

Ketti Frings' 75G Suit Charging Breach Vs. UA, SA, Mirisch on 'Seesaw'

Los Angeles, Sept. 8.

Charging breach of contract over an oral agreement to write the screenplay of William Gibson's legiter, "Two for the Seesaw," Ketti Frings asks $75,000 damages in a Superior Court action filed against Seven Arts Productions, United Artists and the Mirisch Co.

Through her attorney, Sanford I. Carter, Mrs. Frings claims deal was set with Seven Arts at the time she delivered script of "By Love Possessed." Amount demanded is alleged salary she was to have received for "Seesaw," which also included 2½% of the gross over $5,000,000. For "Possessed," according to Carter, deal called for $100,000 salary plus 2½% gross over $5,000,000. Attorney also said that subsequent to oral agreement, writer received a letter from Seven Arts denying an agreement had been made.

UA was named as defendant as distrib of projected Seven Arts production, and Mirisch Co. via its recently-closed deal to co-produce property with Seven Arts.

"There is no basis whatsoever" for the playwright's suit against Seven Arts, UA and Mirisch, was the comment of UA v.p. Robert Blumofe, who heads distrib company on Coast.

C. J. Tevlin

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of street traffic, like today, you have theatre booms."

Tevlin says "the so-called blockbusters stimulate business for less costly pictures . . . if costs are controlled, there's better opportunity to make money than ever before."

Of his own "The Bat," he says it'll run between $440,000 and $460,000, with another $200,000 as the ad budget. As a longtime film auditor, he watched costs closely, his cast expenses, for instance, running $12,500 weekly for Vincent Price, $3,000 weekly for Agnes Moorehead and about $4,000 weekly for rest of cast. Film was shot in 14 days and "you'll see no difference on the screen."

He thinks "The Bat," based on the old Mary Roberts Rinehart play, will not only attract the usual horror-film fans but will also bring in "the carriage trade" because of Price, Miss Moorehead and the Mary Roberts Rinehart association.

He's rather leery of discussing his relationship with Howard Hughes—Tevlin was vicepresident in charge of RKO production for a decade until Hughes bailed out of RKO in 1957. He confines himself to commenting that "Hughes is a very unorthodox operator . . . he isolates himself, does most of his business on the phone, but he pays well—he got in so deep (with pictures like "Jet Pilot") because he's a perfectionist."

Tevlin does admit, however, that after he'd sued Hughes on the basis of his RKO contract, Hughes agreed to settle and is still paying on the settlement.

Tevlin estimates that in the decade he was at RKO the studio wrote off $6,000,000 in stories. He feels the majors, as a whole, must have written off at least $60,000,000 in stories and "this is a luxury no longer enjoyed—that's why independents with packages can now get a deal."

His personal future plans include starting to film "Bedevilled" from a Crane Wilbur script and also with Price, in December. After that he may work on "The Man from Cooke's," which he also owns.

SEADLER STRESSES UPBEAT, DRUMBEAT

Oakhurst, N.J., Sept. 8.

Pointing to the general upbeat in film attendance, interest in pictures, and the "quickening pulse of promotion from one end of the country to another," Si Seadler, Metro's eastern advertising manager, told the annual meeting of the Walter Reade theatre managers at the company's headquarters here to take advantage of the "new opportunity."

Guest speaker at the conclave last week, Seadler delcared that the new wave of enthusiasm "means more business if we work for it. It's time to take stock, to go right down the list of our showmanship activities; to ask ourselves: are we beating the drum to match the new upbeat? The business is there to get. It takes pictures, and the industry has fine things ahead. It takes enthusiasm and never let up on that score. When you have enthusiasm you communicate it to your town."

Seadler stressed the importance of the theatre manager. "You the managers are our ultimate contact with the public at the point of sale," he declared. "The producers must depend on you to bring out every last dollar that is in the picture's potential. If the managers don't deliver, the companies cannot afford to pour these millions into production."

Par, Exhibs in 'Delilah' Meets

Representatives of 20 New York metropolitan circuits will join Paramount execs at meetings today (Wed.) and tomorrow to once-over plans for the promotional launching of "Samson and Delilah." The idea is an unusually elaborate one, particularly in view of the fact that "Delilah" is a reissue.

Today's session will be at the Loew's Theatres homeoffice with Eugene Picker, president of the circuit, hosting. About 70 local managers of the chain will participate along with other circuit heads, Par ad-pub v.p. Jerry Pickman, national ad-pub-exploitation manager Martin S. Davis, exploitation manager Jerry Levine and others.

Meeting will focus on all phases of the 'Delilah" promotion and is described by Par men as the company's biggest exhibitor merchandising rally since "Ten Commandments" was released a few years ago.

Meeting, as called by Pickman, shifts to the Par homeoffice tomorrow and in attendance will be execs, managers and promotion people from the United Paramount, Century, Randforce, Brandt, Cinema, Interboro, Skouras, Fabian, Reade, Prudential, Snaper and other circuits.

Perlberg

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that the film business can be bigger than ever but only if all the exhibs get out and "pre-sell" films. Perlberg said he was so impressed that he has undertaken the unofficial job of "ambassador-of-goodwill" to the plan. "I intend to speak before various entertainment groups and organizations to let them know how hard the exhibs following the 'Markley' method are working and of the wonderful results they have been receiving," he said. The plan reportedly has upped b.o. volume in the south as much as 23%.

The veteran filmaker also said that Southern exhibs weren't too impressed with the press books and copy turned out by the film companies and that this was one of the reasons that brought about the need of a new method in selling pix to the public.

To keep the plan in operation the southern AB-PT boys have scheduled two meetings a year with two pix being chosen at each conclave. The four films will receive an individual on-the-spot campaign.

One of the two pix chosen at the Winter Park convention was "But Not For Me" which Perlberg and George Seaton filmed for Paramount. It was because of the film that Perlberg was invited to the gathering.

'Vikings' Mops Up In Mex City-123G

Mexico City, Sept. 8.

"The Vikings" grossed highest boxoffice take during the first six months of exhibition of national and foreign product in first-run houses in this capital. The Kirk Douglas production took in 1,541,836 pesos ($123,346) during its run at the Variedades Theatre.

Even highly popular Cantinflas could get nowhere near this figure. His "Sube y Baja" (Up and Down) pulled in only 932,204 pesos ($74,576) with simultaneous showings in two houses. In third spot was prizewinning "Nazarin" with a take of 907,536 pesos ($72,602).

Other high grossers included "Cat on a Hot Tin Roof," 667,588 pesos ($53,407); Japan's "Rickshaw Man" 773,500 pesos ($61,880), and "A Certain Smile," 447,904 pesos ($38,232).

TOLEDO OZONER GETS $100,000 EXPANSION

Toledo, Sept. 8.

Two local ozoners are undergoing extensive modernization. The Toledo Drive-In, recently bought by Theatre Operating Co., which operates the Miracle Mile Drive-In in Toledo as well as other drive-ins in Battle Creek, Mich., Ottawa, and Portsmouth, O., is being enlarged to accommodate 1,300 cars. Toledo had its reopening end of August following installation of new marquee, loudspeakers, boxoffices, restrooms, fences, ramps, kiddie playground, and pavement, at an estimated cost of $100,000.

Jim Dempsey will manage both the Miracle Mile and the Toledo, which will be renamed the Franklin Park Auto Theatre. Former owner was the Ohio Drive-In Management Corp. of Cleveland.

The Telegraph Drive-In, which suffered $7,000 fire loss recently, is also being remodeled, to include a new 100-foot screen, new asphalt drives, new light shields and fencing, wider-spaced speaker posts and ramps, new projection equipment, and remodelled concession stand.

New Indie Org

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contract and, for that time, will devote 50% of his time to IFIDA affairs. Eventually, this may become a fulltime job. He'll be operating out of his prsent law offices, Spring & Mayer.

Indies' intention, according to Brandt, is to test and challenge censorship everywhere, with one of the definite targets being Chicago. Others include Atlanta, Memphis and the State of Kansas.

There'll be a special IFIDA meeting in N. Y. Sept. 17 to discuss ways and means of raising a fund to carry on the censorship fight. The group is now basically financed by a contribution of $200 per member per year, plus $75 for every subtitled or dubbed film released. Coin isn't enough to do much more than run the organization, which includes virtually all the indies. Sole and prominent exception is Walter Reade's Continental Distributing.

Brandt said the indies, who generally feel that the Motion Picture Assn. has done a good job in fighting censorship, would challenge the N. Y. State censor fees. "The majors can't do that because they can't plead poverty. We, on the other hand, can prove that most of our companies are losing money."

Blue Law Acquittal

Greenwood, S. C., Sept. 8.

A magistrate's court jury at Greenwood acquitted two drive-in theatre operators of blue law violation charges.

Pete Zouras and Marion Ackerman were tried by a six-man jury on charges they violated the law against Sunday entertainment by opening their drive-ins for business on Sunday night.

The case was the first of its kind in Greenwood County although a number of other counties, mostly in the Piedmont, have been hit with blue law cases.

U.S. Air Force Clubs in Far East Open $3,000-a-Week Circuit for Names

Tokyo, Sept. 1.

Marilyn Maxwell scored as the bowing act under a new U.S. Air Force program to import name performers to play Far East military clubs. The vocalist-actress did 10 days at Japan clubs in the Tokyo area and, after Hong Kong vacation break, returned to do four more days at other Japan locales plus a show on Iwo Jima. All told, Miss Maxwell did 25 performances plus two benefits (including the Iwo date).

Molly Bee is expected to be the next entertainer under the new setup with Margaret Whiting also being mentioned to be placed in the flow of acts on a one-a-month basis.

Maj. Tobias Schindler, who administrates the program, told VARIETY that a pooling of the clubs can pay up to $3,000 a week for an act plus first-class round-trip Pan-American flight and a suite and expenses at the Imperial Hotel. Schindler stipulated, however, that he'd prefer to bring acts in the $1,500 to $2,000 range so that more clubs could afford the bookings.

At the maximum figure, Maj. Schindler said, a number of the clubs would be forced to drop out of participating. Then, only about 10 days to two weeks of bookings could be had. But at the lower rate, at least three weeks could be had.

There are at least 25 to 30 clubs to draw from in the Tokyo area with an additional 50 to 75 clubs of potential bookings in Taiwan, Okinawa and Korea. Acts are inked on a guarantee of a certain number of shows with additions pending after their arrival.

Miss Maxwell, who arrived with accompanist-conductor Harry Frohman, was startled to discover that she was expected to do 45 to 50 minutes solo. In the future, Maj. Schindler said, they'll try to also book an emcee-comic or additional acts to lessen the pressure on the star performer. But this too, he cited, would depend on the act's cost. Since a number of the club's can't afford the added acts, size of the market is dependent on the price of the entire package.

Dan Sawyer of Universal Promotions (Tokyo) is being given the opportunity to agent the acts for the Air Force. Miss Bee will arrive here Sept. 26 to perform at military clubs for two weeks with two weeks of options. She'll do 30 minutes, backed by a seven-piece Japanese combo which round out the show by doing 15 minutes of band numbers. If scheduling permits, Miss Bee will also fill some off-base dates. Tokyo's Copa has already made a bid.

Under this program, name acts will be able to play Japan and get dollars (from the Air Force), a situation heretofore nonexistent since the Finance Ministry will not permit dollar payment to variety acts. But the Air Force can do it outside of Ministry jurisdiction.

CODE BARS NUDITY IN JAPANESE FILMS

Tokyo, Sept. 1.

Nudity, overt sex and brutality are on their way out in Japanese pictures if the Movie Ethics Maintenance Committee has its way. The Committee's revision of the existing code goes into effect in October, taking particular exception to scenes depicting nudity, disrobing, mixed bathing and stark brutality.

Other regulations written into the new code stipulate that care be taken in the treatment of national flags, emblems and anthems and of heads of state and other persons respected by the public, be they dead or alive. Militarism and war are not to be exalted either.

WB Joins BFPA

London, Sept. 8.

Warner Bros. Productions Ltd. has taken membership in the British Film Producers Assn.—third American interest to join since the Assn. reinterpreted its rule a few months back to allow such a step. Others are 20th-Fox and Disney.

According to Arthur Watkins, BFPA president, there are more applications "under way" from U.S. producers operating in Britain.

Carmen Sevilla's Trujillo Stint Ruffles Int'l Tempers

Madrid, Sept. 8.

Trouble is brewing between Spain and Venezuela after the Venezuelan Actors' Union voided permission granted Spanish screen star Carmen Cevilla to appear on Radio Caracas Television.

On an extended p.a. tour of Latin America, Miss Sevilla entertained Dominican Republic's dictator, Rafael Trujillo, at fetes marking his regime's 17th anniversary. Dominican performance irked Venezuelans and led to tv ban.

In Madrid, Sindicato Nacional del Esupectaculo chief Gomez Ballesteros called an emargency meeting to determine retaliatory measures. These could, reports say, lead to recall of Spanish work permits granted matador Curro Giron, bandleader Lorenzo Gonzalez and other performing Venezuelans—unless the ban on the actress is rescinded.

Reports say that the Dominican stint also cost Miss Sevilla a return engagement in Havana. While measures are being taken to negotiate her Caracas appearance or retaliate, the actress continues her swing to Chile and Uruguay.

See Spain's Film Credit Law Victim of Sweeping New Economic Reforms

Madrid, Sept. 8.

Spain's ambitious film credit law, ratified July of last year, has not been promulgated in its final administrative form and may never be. That's the opinion of film producers here who point to this country's sweeping economic reform restricting credit in all sectors.

Enacted essentially to assist major film producers, group qualified second-stringers and eliminate marginal operators primarily interested in speculative gain within the state-aid program, the credit law established a tri-annual fund of 450,000,000 pesetas ($7,500,000). It also aimed at quality film production, world markets for home product, renovation and re-equipment of film studios and labs, plus modernization of theatres.

Producers contested several main clauses of the government's administrative draft requiring them to turn out five film features a year and to supply iron-clad collateral for credit grants reaching a maximum of 60% per film budget.

Counter-draft submitted by producers and accepted by government film officials, reduced minimum program to three features and one short film subject in two years and incorporated a three-part producer plan for practical credit guarantees.

First, producers stipulated that an initial 30%-of-budget credit would be guaranteed by a government-industry subsidy each film receives. Spanish companies distributing local films in foreign markets could then act as guarantors for a further 30% credit fund loan. Finally, producers were to be eligible for a loan up to 40% of film budgets if backed by local distrib contract and promissory notes (not to exceed 18 monthly payments).

Entire credit plan, featuring 3% interest and an added 1% solidarity fund bite, was recently forwarded by the National Film Institute for Finance Ministry's approval. Treasury officials, however, replied with a substantially different film credit scheme of their own.

Token compromise negotiations between the two government bureaus may continue, but reliable producer sources are writing off the dead-letter film credit law as a victim of Spain's major drive toward currency stabilization and expanding economic liberalism.

YANK INDIAN OPERA SET FOR BERLIN FEST

Frankfurt, Sept. 1.

Redskins will be hitting the warpath during the upcoming Berlin Festival Week, with three performances of "Cry of the Thunderbird," Indian-themed opera written by a young American.

Thirty-two-year-old Hugh McGinnis, composer and musical student in Germany, wrote the one-act opera based on the events leading up to Gen. George Custer's last stand. It will be performed Sept. 17-19 with all-American soloists under auspices of the U. S. Information Agency. McGinnis will conduct and play the piano for the performances.

Music is based on Indian melodies. Chief characters are Sitting Bull, Crazy Horse and Winona. "Thunderbird" was first performed at the Amerika Haus in Frankfurt in May, 1958, and received excellent reviews in the German press.

FIDO Credits Self For Less Pix On British Television

London, Sept. 8.

In its first 11 months of life, the Film Industry Defense Organzation Ltd.—a British setup which began operations a year ago to keep cinema films off U. K. television—acquired covenants covering 57 features. It's in active negotiation to acquire agreements for a further 88 pictures and claims that, through negotiation again, it's been responsible additionally for "many thousands of feature films" not having been offered to tv.

A press statement issued just before the end of the first year of FIDO's active existence shows further that around $1,117,000 was collected in the 11 initial months, total expenditure including equipment and running expenses being just over $135,900. Contributions, made by exhibs, have been and are at the rate of a farthing (¼c.) per admission, excepting during the period May 31-Aug. 29 last when this sum was halved.

FIDO takes implicit credit that the number of vaulties on BBC-TV has been cut from two or three a week to an average of one every other week. Also while commercial tv continues more or less to follow its original pattern of a feature film three days a week, "a number of those are having their second or third run."

The outfit, which notes that Kenneth Hargreaves replaces M. J. Frankovich as representative from the Kinematograph Renters' Society on the board, wags a stern finger as a payoff to its reviews. "If producer sell their television rights to third parties, who in turn sell these rights to British television, the producers will not thereby escape the consequences of their actions," FIDO declares, meaning U. S. as well as British vendors.

Mexico Maps Major Tourism Pitch In '60 Via Pan-Am Independence Fair

By EMIL ZUBRYN

Mexico City, Sept. 1

Biggest south-of-the-border tourist ballyhoo is set for next year, with a great Pan American Independence Fair commemorating the 150th anniversary of Mexican independence and the 50th birthday of the Mexican Revolution.

Republic expects to cash in on a double play since 1960 is also going to have a simultaneous "Visit America Year," promotion sponsored by President Dwight D. Eisenhower. While this latter will be pugged on a continental basis, Mexico hopes to reap the lion's share of expected tourist traffic to Latin America vacation lands.

The Federal Government has already set aside a 260 million pesos ($20,800,000 dollars) kitty as investment in works for the fair and the celebration of Mexican freedom. Most of this money will go into permanent structures which will later serve for other civic acts, fairs, exhibitions, etc.

The September celebration of Mexico's independence, usually commemorated the 15th and 16th of each year, will be extended to a full month, with each day dedicated to a Mexican State, excepting the 16th, which is the Mexican Fourth of July.

Festivals will include pageantry based on regional customs, history and music. Entire spectacle to be linked together, and attempts will be made to retransmit highlights via television and radio, so that the entire world can get an idea of "the evolution of Mexico" as a major nation of the world.

High on projects is a "Hall of Democracy" where all acts of independence of all the Americas are to be presented, as well as valuable historical documents. There will be a "Press Palace," with an exhibition of major newspapers and magazines of the continent. Here, too, newspapermen, cartoonists, photographers, etc. will produce "The Pan American Daily."

All Nations Invited

All nations of the Continent will be invited to participate in this, the biggest celebration ever held in Mexico.

The administration has more than 300 experts working on plans to make it a top tourist draw. Apart from official programs, the Palace of Fine Arts is preparing a vast cultural program including Mexican song, dance, drama, art, folklore, etc. And a Sports

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London's Rialto Reopens With $80,000 Facelift

London, Sept. 8.

At a tab of around $80,000 20th-Fox has given Leicester-Square's Rialto Cinema a rebuild and facelift. It reopened last week with "Blue Jeans" (20th). (Film is titled "Blue Denim" in the U.S.). The house now has a more imposing frontage, with the theatre's name and the title of the current offering more clearly displayed. It has been entirely redecorated and new seats have been installed in the circle, while those in the stalls have been refurbished.

Space from a midway rotunda lobby has been used to enable enlarged restroom facilities to be installed. Air conditioning has also been made a "must." The stalls' floor has been lifted to give an easier view to customers near the screen. In so doing, the theatre has gained 22 seats, making it a 584-seater.

The "new" Rialto will be managed by Tony Wooldridge, who comes over from 20th's major West End showplace, the Carlton.

Preminger Hits Majors For Laxity in Dubbing Their Product Abroad

Venice, Sept. 8.

Following a screening of his "Anatomy of a Murder" (Col), the official Yank entry at the Venice Film Fest which closed Sunday (6), Otto Preminger opined that Yank majors do not pay enough attention to the correct aesthetic handling of the pix they release abroad.

He said that the majors were more interested in income and usually did not give proper heed to dubbing and subtitling of their films to have them show at their best advantage.

The majors' carelessness, he added, sometimes led to versions that almost betrayed the film. He said he would try to give as much attention to the dubbing of his films abroad as he could, but an indie producer could not follow his film around the world.

Preminger also declared that he would fight any local censorship of his "Anatomy" production in the U. S. He pointed out that the Chicago censors asked for the deletion of one word, "contraceptive," in the picture. Though removal of the word would have had no effect on the film, he fought it on general principles and won.

Seeds Buys K.C. Glen

Kansas City, Sept. 8.

Glen Theatre, midtown house, was bought last week by Rexall Seeds from the Dickinson Operating Co., Mission, Kan.

Seeds began operating the theatre on a subsequent-run basis.

BFPA, MPAA JOIN TO BLOCK O'SEAS CURBS

London, Sept. 8.

The British Film Producers Assn. and the Motion Picture Assn. of America are getting together in overseas territories where it's thought mutual action may be effective. Tie-up results from a suggestion made by Eric Johnston to Roland Thornton, MPAA director of information in London.

The collaboration's seen as effective in cases where local restrictions operate to equal disadvantage against British and U. S. interests—as where controls on seat prices prevent exhibitors upping admission charges, or where the scale of remittances from a country is considered too slow or too small.

Soviet Film Festival In Britain to Screen 14 Pix

London, Sept. 8.

Seven Russian feature films and seven documentary pix will be shown at the Soviet Film Festival, which opens Sept. 21 for a week at the Curzon, London, and the Sosmo, Glasgow, and at the Forum, Birmingham, a week later.

The fest is part of an exchange of film festivals organized by the British Council and the Soviet Ministry of Culture, following huddles in Moscow last March. A British Film Festival will be staged in Moscow, Leningrad and Kiev from Oct. 20.

Among the Russki pictures being shown at the Soviet Festival will be "The Captain's Daughter," "The Destiny of Man," "Parental Home" and "The Idiot."

BFPA Chief Urges Alternate Years To Cut 'Embarrassing Plethora of Fests'

London, Sept. 8.

Existing pattern of international film festivals is going to be overhauled at the current Vienna get-together of the International Federation of Film Producers if Arthur Watkins, president of the British Film Producers Assn. has his way.

Watkins has travelled to Austria during his vacation, not only to take the ever-welcome opportunity of comparing notes with other countries' film industry reps but also to stress that something's got to be done about what he and others think has become an embarrassing plethora of fests.

Watkins contends that no country can guarantee to have the six or seven suitable pix needed for the existing festivals ready and available year after year. He reckons that the time's come to revive the motion—raised but rejected some time back—that some of the established centres must agree to holding their shindigs every alternate year instead of annually.

He's not expecting wholesale support, natch, and notably not from the countries running the Berlin, Venice, Cannes, San Sebastian and Moscow fests. However, he calculates that he's not entirely out on a limb.

The BFPA president intends also to talk privately in Vienna to get views on whether or not films should be included in proposals for the "Outer Seven," the group of countries that plan to operate mutual trading concessions as a kind of parallel to the European Common Market.

The British Board of Trade has already asked BFPA for its opinion which is, briefly, that so far as this country's concerned no trading concessions are necessary inasmuch as there's no existing barrier to the import of overseas pictures beyond that of audience acceptance.

A STATEMENT
BY 20th ABOUT
THE FABULOUS FABIAN
AND
"THE HOUND DOG MAN"

I want to take this opportunity to advise the trade that I believe we will have one of the prime box-office attractions of the season in the first screen appearance of THE FABULOUS FABIAN. This recording and television personality has taken the country by storm, and his film debut should repeat our historic experience with ELVIS PRESLEY in LOVE ME TENDER and PAT BOONE in BERNARDINE.

The motion picture in which he makes his debut is titled THE HOUND DOG MAN. It will be in the tradition of the finest and warmest entertainments of Movieland, and will come to the screen endowed with an unmistakable set of values, including a story of broad appeal, exciting situations and youthful and electric personalities. In addition to THE FABULOUS FABIAN, the players include:

STUART WHITMAN
who registered as a fiery newcomer in THE SOUND AND THE FURY

CAROL LYNLEY
who made such a fine impression in BLUE DENIM

ARTHUR O'CONNELL
newly celebrated in ANATOMY OF A MURDER

BETTY FIELD
who made a notable contribution to PEYTON PLACE

DODIE STEVENS
the red-hot recording sensation of "Pink Shoelaces"

In consultation with the producer, Mr. JERRY WALD, we are selecting the ideal playing time for this attraction, predicated on the availability of the entire family audience to enjoy this rich entertainment together. A limited number of prints will become available October 29, with a full supply ready in time for the November holiday period—Election Day, Veterans' Day, Thanksgiving Day.

THE HOUND DOG MAN will be launched with all the showmanship and excitement that you have come to expect of a top Twentieth attraction. It is my suggestion that you set aside playing time for it now.

ALEX HARRISON
GENERAL SALES MANAGER

COLOR by DE LUXE · CINEMASCOPE · STEREOPHONIC SOUND

THE HOTTEST STORY IN THE INDUSTRY TODAY IS THE 20TH SUCCESS STORY!

N.Y. Atty. Gen.'s 'Antitrust' Probe Of TV-Pix Rights on Ingo Fight

The New York State Attorney General's Office is conducting an inquiry to determine if the state's antitrust laws were violated in the disposition of the television, radio and film rights to the recent Ingemar Johansson-Floyd Patterson heavyweight championship fight.

In an interview with sportscaster Stan Lomax over WOR, N.Y., Attorney General Louis Lefkowitz declared: "Our inquiry is to see whether the alleged tie-ins of the promoters of the fight with other individuals and firms concerned with broadcasting, with radio, with tv and movies and the actual staging of the championship fight are in violation of the antitrust laws of the state. In essence, we are seeking to see if any competition was eliminated and whether people or firms or corporations were prevented from bidding, not only for the fight itself but for the ancillary rights, consisting of movies, the radio and the tv."

The radio, tv, and film rights to the bout were awarded to Tele-Prompter Corp. for $300,000 although an offer, via telegram, for $450,000 was made by the rival Theatre Network Television.

Lefkowitz, indicating that his investigation was far from completed, said that his office has examined Bill Rosensohn, who promoted the fight; Irving B. Kahn, president or TelePrompter; Monroe Riskin, an assistant secretary of Tele-Prompter; Vincent Velella, who gained control of Rosensohn's promotion company; Harry Davidow, whom Cus D'Amato, Patterson's manager, attempted to make Johansson's U. S. manager, and Charles Black, whom Rosensohn said had been foisted on him as a partner by D'Amato.

$44,836 Due State

Lefkowitz pointed out, too, that a tax matter was also involved. He said a tax of $44,836.09 was due the state on the basis of 5% of the gross receipts. It's understood that TelePrompter has disclaimed tax liability for the receipts obtained for the out-of-town telecasts. Tele-Prompter reportedly feels that N.Y. State has no right to collect for an event seen on closed-circuit television in Omaha, for example.

In his interview with Lomax, Lefkowitz said that if his office found enough evidence, the state could proceed not only with an injunction but could go ahead with a misdemeanor for violation of the antitrust laws.

Kahn and Rosensohn were questioned separately Thursday (3) at the Attorney General's office. Rosensohn indicated that there had been no general bidding for the so-called ancillary rights. Kahn said there was negotiating rather than bidding. Earlier, Kahn had stated that the $450,000 offer made by TNT had been made after Tele-Prompter had sewed up the rights. Milton Baron, of Lefkowitz's staff, noted that Tom Gallery, sports director of NBC, had said that his firm was interested in the tv rights but had not been given a chance to bid.

Lefkowitz said later:

"At this stage of our investigation, it would be unfair to draw any inference or conclusion. We will continue to question witnesses and examine documents."

Par's 'Ironsides'

Continued from page 3

cause of its standout features, mainly the historical values inherent in the story of the battle of Tripoli as engaged in by the Constitution. The inside intelligence at Wrapup of VARIETY's review of the time had it that the production was brought in at a negative cost of $2,400,000, which was astronomical for the period.

the picture almost 33 years ago was this: "What a thrill and what a kick!"

Reaction of modern-dayers is not being predicted by Paramount brass. But they think the idea of somehow restoring the old classics has possibilities, of course. "Ironsides," which has Esther Ralston, Charles Farrell, Wallace Berry and George Bancroft in the leads, ought to provide lots of answers upon the initial third-of-a-century-silent exposures.

Feteing Chas. Kurtzman

Boston, Sept. 8.

A "Thank You, Charles Kurtzman" testimonial dinner will be held here at the Sheraton Plaza Hotel on Sept. 12. The Loew Theatres executive is leaving his post here as northeastern division manager for a top-echelon appointment in the N.Y. homeoffice of the circuit.

Kurtzman, a transplanted San Franciscan, came to Boston in 1940 and has been the "sparkplug" of countless charitable and civic drives.

Indie Importers Seek Paris Nod On Dubbing Licenses

The independent importers and distributors of French films, via their new organization, the Independent Film Importers & Distributors of America, Inc., will try to persuade the French Government to allocate to them a number of the scarce French dubbing licenses.

If the French agree to do this, these licenses probably would come out of the 110 which Paris has been allocating every year to the Motion Picture Export Assn. membership.

According to Richard Brandt, chairman of the IFIDA exec committee, the organization is setting up a committee to start negotiations with the French, i.e., with Jacques Flaud, director of France's Centre National de la Cinematografie. A similar proposal came some years back from Jean Goldwurm of Times Film Corp., but nothing came of it.

The French have, from time to time, given bonus permits to deserving U.S. indies, that is, those who have been most active in the distribution of French films in the States. Hitch has been, however, that these licenses weren't transferable. What IFIDA wants and is pressing for are permits which are transferable, so they could be sold by an independent to a major or anyone else who has a picture which he could import into France.

In one or two conversations on the question of bonus licenses for the indies, through whom millions of dollars flow back to France each year, the French have lent a sympathetic ear to the proposal. The two companies that would benefit the most, of course, would be Columbia and United Artists, the former via Edward L. Kingsley and the latter via Ilya Lopert.

70 Permits Last Year

The Centre last year gave the MPEA members only 70 permits to allocate among themselves and kept 40 to be distributed by itself on a bonus basis. This was objected to by the Yanks and—with the help of some additional licenses—the matter eventually was straightened out so that the majors finally got what they'd normally would have gotten anyway. What the permit situation will be for 1959-60 is still uncertain.

Asked whether he thought French licenses for his organization would come out of the overall MPEA allocation, Brandt said he felt this was likely.

IFIDA is going to be active on other fronts, too. It's going to make an effort to keep as much dubbing as possible in the U.S. and toward this end will start negotiations with the Screen Actors Guild, whose rates are primarily blamed for making dubbing in Paris and Rome so much cheaper and therefore more attractive.

Sez Dubbing Better Here

Brandt said he felt that dubbing in the U.S. generally was better than dubbing done abroad, that it permitted closer control of the work and could avail itself of the much larger talent pool. The price differential was the major reason why so much of the dubbing work was being farmed out abroad, he said.

Conciliation

Continued from page 5

of Allied States Assn., at least until January of 1960. This date has far-reaching significance since it is the time when Congress reconvenes. It's understood that Allied members will be urged to make every effort to employ conciliation and to report their experiences to regional or national headquarters of the organization. If the reports indicate that conciliation is ready for another burial Allied feels that it will strengthen its "white paper" campaign and will give it new evidence to submit to Congress.

Allied, despite recent setbacks in obtaining a Congressional probe of industry practices, still believes that the chances of favorable action at the next session of Congress appear very bright. This view, of course, is contingent on the film companies and the anti-trust division of the Dept. of Justice maintaining what Allied considers their present unyielding positions. If the film companies, via conciliation, and the Dept. of Justice, via a stricter enforcement (in Allied's mind) of the decrees, show an inclination to pay attention to Allied's beefs, the exhibitor organization in all likelihood will terminate its appeal to the Government.

For the most part, it appears likely that the exhibitors invoking conciliation will be seeking relief from high film rentals. Many of them, it's expected, will be seeking permanent reductions or for considerable periods since, it's pointed out, smalltown theatremen cannot travel to the exchange centres again and again to obtain adjustments on individual pictures. There is a feeling among some exhibitors that if the film companies refuse to conciliate on that basis, then the whole idea is worthless and should be forgotten immediately.

In advocating the use of conciliation, Eric Johnston, president of the MPAA, and S. H. Fabian, chairman of ACE, stressed that it was aimed at helping the small theatre in distress. There is fear in exhibitor circles that the definition of a theatreman's destitution —whether he is "distressed"—may cause considerable difficulties in the conciliation talks.

The renewed promulgation of conciliation has led to comments on why it hasn't worked in the past two years, a period in which exhibitors had a considerable number of grievances and complaints. One view points out, for example, that a controversy between an exhibitor and a distributor arises after the exhibitor has asked for something and has been refused. As a result, according to exhib sources, theatremen have been reluctant to follow through on their complaints via conciliation because they feel that they would merely be going back to the branch manager who has already said "no." Moreover, it's noted that in this period of a serious product shortage exhibitors are afraid to antagonize branch managers by bringing in third parties to join the discussion or by going over their heads and carrying their beefs to the homeoffice.

Exhibitor leaders cannot recall any instances of a successful conciliation. The few attempts at its use involved Paramount's "The 10 Commandments," but it's said that in every case the Par branch manager failed or refused to set a date. Apparently, it's noted, the reason for this was that Paramount would allow no deviation from its established policy on the picture.

Rep. Smith

Continued from page 3

ing in my resolution even smacks of censorship," he added.

The California lawmaker said he made inquiries and discovered that no one at U.S. Information Agency Motion Picture Division, headed by Turner Shelton, was consulted about the Macomber letter. Smith suggested the letter would not have been framed as it was had Shelton been asked for his advice.

Smith said several members of the Foreign Affairs Committee were ready to take action on his resolution before adjournment, but that, in view of State Dept. attitude, he would not ask for consideration this session. However, he promised to press the issue next January.

Heavy Par-to-ABC P.A. Traffic

Switch of Charles L. Franke from Paramount Pictures, where he was publicity writer and trade press contact, to the ABC network, where he'll function as planter with the metropolitan newspapers, brings new attention to the Par-to-ABC parade.

Sid Mesibov, former exploitation manager at Par, now is the exploitation chief at ABC. His assistant is Leo Pillot, who used to do special promotion at Par. Another planter at the tv company is Charles Handel, who had a similar job at the film company.

Steve Strassberg, ABC publicity director under press v.p. Mike Foster, held a variety of promotion jobs in the film industry before going over to tv.

Punchline is that ABC and Paramount Theatres are together corporately, and Par Theatres used to be a part of Par Pictures.

Loew's to Hail 'New' Columbia in D.C.

70-Year-Old Theatre to Be Razed for De Luxe Version Opening Next Year

Washington, Sept. 8.

Seventy-year-old Loew's Columbia Theatre, a downtown landmark and once a legit house where Helen Hayes made her stage debut, will be demolished starting Sept. 17 to make way for an ultra-modern Loew's New Columbia, to open in early '60.

Wreckers will clear the site which now includes a six-story office building (office space will not be rebuilt), according to Orville Crouch, Loew's eastern division manager.

Plans conform with reconstruction of Loew's State in Manhattan, except the building there was not totally demolished. Eugene Picker, Loew's Theatres prez, said many of the State luxury items will be duplicated at the Columbia here, including "easy-chair" (lean back) lounge seats 42 inches between rows, staggered for an unobstructed view of the screen from any location.

An open parking lot under Loew's ownership behind the Columbia will be used to make the new theatre larger. As a result, the rebuilt house will have 1,150 seats, compared to 904 now.

Theatre is in the midst of Washington's downtown shopping area, and mainstem merchants are enthusiastically supporting the reconstruction as a lure to draw people to the mid-city. It's also getting big backing from newspapers here, which are concerned with the flight of shoppers to suburbs.

It is the first new theatre constructed in the city since 1951 when K-B Theatres built the Ontario in a popular shopping area outside the mainstem vicinity. It's the first from-ground-up downtown theatre here since the late '20s.

Equipment will include Phillips-Todd-AO projectors handling 70m down to 35m. Six-channel stereophonic sound, including built-in "surround" speakers, are to be installed. John J. McNamara will design the new house.

Columbia will play "The Bat" until demolition work starts.

Picture for grand opening isn't chosen yet, but "Ben-Hur" is probably the best guess.

The house at 12th and F Sts. was built in 1890 by Oliver Metzerott, local attorney, as Metzerott's Music Hall. It was renamed the Columbia after the turn of the century. Featuring vaudeville and legit productions, such performers as John Drew Barrymore, Fred Stone, Julian Eltinge and William S. Hart played there. Victor Herbert broke in "Naughty Marietta" there.

Marcus Loew bought it in 1914 as his first theatre out of New York, and it has been a film house since.

Marks to Disney

Brad Marks, who's had substantial background in 16m theatrical matters, has been named eastern regional director of Walt Disney's 16m department, which services industrial, educational, military and other areas.

Marks' previous post was national field rep for Modern Talking Picture Service. Earlier he was assistant film editor for American Broadcasting Co.

Mpls. in Gloom As Exhibs Glom Slim Top Product

Minneapolis, Sept. 8.

Loop first-run exhibitors here, who ordinarily don't relish bidding but are forced into it by the highly competitive local situation, are lamenting because during the next few months there'll not be enough strong pictures on which to bid.

They're already worrying that, after a prosperous summer attributably mainly to a high average of topnotch pictures, fall and winter boxoffice troubles are in prospect due to the fact that from October through Thanksgiving, and perhaps longer, there'll be a lapse in the steady flow of "boxoffice pictures," as VARIETY recently pointed out.

Also, as pointed out, the anticipated slump resulting from an insufficiency of important attractions is likely to be aggravated by the start of television's new season with its raft of new shows, giving cause for more local exhibitor concern.

There are seven local loop first-runs, operated by four different concerns. All need "boxoffice pictures" to stay in the black. And, except for occasional "junk" like horror or teenager sex films, etc., it's only the "important" pictures that qualify as boxoffice.

If any of the loop first-runs ask for the privilege to bid competitively for a picture, the request is granted—and this happens in the case of practically every "important" attraction. This undoubtedly makes for higher exhibitor film rental and biggest distributor income.

Frank Mantzke, North Central Allied president, has been apprised of the local worry over the fall-winter outlook engendered by what will be an interruption in the steady flow of strong product.

Tom Burke, head of Theatre Associates, the territory's biggest and most important buying-booking group, points out, however, that what may be a critical period for the larger cities' theatres is not likely to affect the towns with only one or two first-run houses.

"The number of strong boxoffice pictures in October and November should be sufficient at least to take care of the smaller cities adequately," Burke feels.

'Hercules' Hot, Honolulu

Honolulu, Sept. 1.

"Hercules," day-and-dating at three Royal circuit theatres, was the best-grossing picture the chain has had all year.

After two weeks at the King, Palace and Waialae Drive-in, "Hercules" was moved over to the downtown grind Roosevelt for an indefinite run.

M-G Taps Ted Richmond For Producer's Berth

Hollywood, Sept. 8.

Ted Richmond has signed a producer's contract with Metro. His Ted Richmond Productions Inc. will produce and Metro will release. His first pic is expected to be filmed in Spain.

Richmond was partnered with the late Tyrone Power in Copa Productions which produced United Artists "Solomon and Sheba." Copa had further commitments with UA but these are now postponed due to Richmond's new deal.

FOR THAT TICKET-BUYING YOUTH AUDIENCE!

Mexico, Argentina Set Mutual Pix Pact, 80 Films to Be Exchanged in 3 Yrs.

Mexico City, Sept. 8.

Mexico and Argentina have agreed on a three-year reciprocal film pact, involving an exchange of 80 pictures between the two nations in this period. Agreement will be rushed through for ratification by both governments.

This is not, however an intergovernmental pact but one involving private initiative. Distribution will be handled by official distributorships in both countries, and there are no strings or obligations attached to treaty.

What the governments have worked out is a framework for an interchange of films by the respective film industries. The rest is up to the industry itself as to success or failure of pact.

General feeling here is that both industries will benefit from agreement. Actually it means placement of 13 to 14 Mexican films in the Argentine market annually, and vice versa. In the past distribution has been spotty, and it is hoped new agreement will correct this.

Ammannati

Continued from page 7

proposal that all festivals — or countries where they are held—accord free remittances and extra-quota status to all films admitted into competition.

Replies to Attacks

Ammannati also answered widespread criticism here that, while Venice had an outstanding physical plant and equipment filling all festival needs, it had one major flaw: the selection system, by which a small group of men (among them Ammannati himself) arbitrarily choose 14 features each year for the competitive section, usually touching off protests for political, commercial, or even artistic considerations.

In defense of his formula, Ammannati, after pointing out Venice's difficulties via its tailend position in the calender year, and the rash of festivals held before it which reduced an already restricted number of top pix, said that there could probably never be complete agreement on the subject of anything where prizes and relatedly high stakes were in the offing. Therefore, the selections by the local committee would not vary substantially even if the system were changed or the number of people (as had been suggested) augmented.

Ammannati also denied that anything but purely artistic considerations were involved in the official selections by Venice, (tough he admitted that as with all things in which subjective human judgment was involved, error was possible. (It had been charged that political and or commercial considerations helped swing some admissions one way or another.)

Would Scrap Gold Lion

With regard to reestablishing a balance and to give major importance and "official" recognition to the "Informative Section," Ammannati revealed that he would soon submit for approval to the Venice board a suggestion for a revolutionary change in the prize regulations. Move would abolish the Gold Lion of Saint Mark as first prize for the best pic in competition and substitute it with a Silver Lion, retaining the two Volpi Cups for best acting and a medal for a special jury prize. The Gold Lion, instead, would be awarded by the same jury to the best film shown at the festival, including those in the "Informative Section." The new super-prize, which the Venice topper dubbed a "kind of Nobel Prize of Cinema," could, therefore, conceivably go to a pic rejected by the selection committee (hence lessen criticism of its decisions), or to a pic which has been shown or even won a prize at another festival, or it could go to the same pic which is awarded the Silver Lion in the competitive section.

Ammannati said he hoped the Venice directors would approve the move. Since matter has never been revealed, nor announcement made, it's not known what the International Federation could or would have to say about the proposed Venice innovation.

INDUSTRIAL ENT. BUYS BONDED FILM SERVICE

Industrial Enterprises, headed by Walter E. Bronston, has purchased the operating assets and business of Bonded Film Servce, which is said to be the largest film service organization in the country.

Chester M. Ross, president of Bonded, will continue as chief exec of this operation under the Industrial banner.

Bonded owns and operates six warehouses for the storage of motion picture and television film plus tv tape. In addition to this activity, the company provides film-handling services (except laboratory work) for the film and tv industries.

This is a diversification move on the part of Industrial, which is listed on the American Stock Exchange. This outfit also engages in transportation, light manufacturing, steel and consumer products.

Final Settlement In Mex Pix Union Hassle

Mexico City, Sept. 1.

Final compromise agreement between the Authors and Adapters Section of the Union of Film Production Workers and the Mexican Assn. of Motion Picture Producers has ended all film industry labor problems for the next two years. Union has not won its top demands, having to settle for a nominal 17½% increase over old scale paid for originals and adaptations, meaning that writers will now get $1,128 dollars per script (instead of the former $960).

An escalator clause gives an added 50% payment when a picture nets over 400,000 pesos, and pro rata earnings above this. Writers had been asking for a 25,000 to 35,000 (latter for adaptations) straight fee, with this working out to $2,000 and $2,800.

Stratford Film Fest Eyes Vidpix Setup In Own Sphere Next Year

Stratford, Ont. Sept. 8.

International Film Festival which ended Saturday (5), hopes to incorporate tv films into its fourth season next summer, according to director Louis Applebaum. They'd be shown in a screening room at different times from the two-a-day theatrical films at 1,000-seat Avon Theatre. They would include anything from 1½-minute commercials to 1½-hour dramas, only criterion being artistic quality.

"In Canada, as in the U. S., more films are shot for television than for any other purpose," says Applebaum. "We've approached Spence W. Caldwell, head of Canadian Motion Picture Producers Assn.; he's definitely in favor; and it will soon be discussed. Virtually all Canadian producers now make tv films—including Canadian Broadcasting Corp. and National Film Board of Canada."

Festival here, unlike larger ones, doesn't worry much about world preems (though it had one last year—Leland Hayward's "Old Man and the Sea"), only stipulating no previous commercial showing in Canada. (Last year Bryna's "Vikings" had to be yanked at the last minute because United Artists opened it in Toronto before its festival date, to replace a weakie.' This relieves them of plenty headaches like political and industry pressure to screen or omit certain films.

Nevertheless, while the industry has never tried to exert pressure, one country last year implied that if Stratford showed films from a certain other country it would pull its entries. "We held out and they didn't withdraw them," says Applebaum. "We're completely non-political."

Only one U. S. film was shown this year—20th's "Blue Denim." "United States production certainly can't be ignored," says Applebaum, "It's still the major international film producer, and we hope its companies will find ways to participate a little more effectively in future."

At the Edinburgh Film Fest

By GORDON IRVING

Edinburgh, Sept. 8.

Edinburgh has a wide variety of films, but little of the competitive spirit needed at an international junket of this importance. Visitors and delegates galore, but little excitement and too few big name stars planing in . . . Over 250 films have been entered with pix from the United Nations and from 34 countries . . . **Norman Wilson**, leaving soon for a London appointment, is chairman of the fest, with **H. Forsyth Hardy** as Hon. Secretary and **Donald M. Elliot** as Administrative Director . . . For the first time an experienced publicist **David Terris**, is press officer . . . fest is still run on a shoestring, despite its international prestige, and merits government support and more coin aid from the commercial cinema.

* * *

Valentine Davis, freelance scripter who has just completed a chore for Metro, is here as U.S. delegate, along with **Mrs. Davies** . . . **Joseph Strick** flew in for showing of "The Savage Eye," which aroused much interest. One critic describes it as "the succes de scandale of this year's Festival." Pic had a crowded press preview, and got itself the honor of a midnight matinee, with customers turned away.

* * *

Another U.S. visitor on the official list of delegates and visitors is **Stefan Munsing**, assistant cultural affairs officer . . . Canadian Broadcasting Corp. is represented by **Gerald Pratley** . . . Japan's delegate is **Mrs. Kashiko Kawakita.**

* * *

Scot exhib **Jim Poole** again has his cultral Cameo Cinema screening the manor films, including a series of national presentations representing individual nations . . . From the 250 entries nearly 100 pix have been selected, with "Fanfare," a Dutch comedy by **Bert Haanstra**, teeing off the list.

* * *

Disney's True Life, "White Wilderness," made in northern Canada, was screened. Other U.S. entries include **Fred Zinnemann's** "The Nun's Story," with **Audrey Hepburn**, and "John Paul Jones," with **Robert Stack** and **Bette Davis** . . . Official British entry is **Harry Watt's** "Siege of Pinchgut." Other U.S. pix on the schedules: "International Naval Review," "Skyscraper," "Appalachian Spring," "Charles Russell and his Friends," "Donald in Mathmagic Land," "Art Treasures of Japan," "Symphony Across the Land," Lionel Rogosin's "Come Back to Africa," "Hawaiian Choir in Japan," "Meet Mr. Lincoln," "Nautilus Under the Pole," "The Times of Teddy Roosevelt," "The Hidden World."

* * *

Official French entry is **Marcel Camus'** "Orpheu Negro," A Cannes Golden Palm winner . . . Russia offers a biog of Tchaikovsky and a spectacular version of "Eugene Onegin" . . . The Tchaikovsky film is from the Moscow Popular-Science Film Studios, and helmed by **Y. Mirimov** and **M. Tribesova.**

* * *

Sir Alexander King and leading trade and government figures attending a special Sunday showing of Scottish films, some to get a 1960 display in Canada and other Commonwealth countries . . . The U.S. film "Skyscraper," a 20-minute short, is about the changing city of New York and concerns erection of a new building . . . "Appalachian Spring" is a study in dance executed by **Martha Graham** and her team, and is set to **Aaron Copland** music.

* * *

Dr. John Grierson, documentary "king," looking at scores of films for judging in award of $1,800 from **Roy Thomson**, Canadian publisher and Scot indie tv boss.

Gleaned From a Gondola

Says fest director **Floris Ammannati**, commenting on favorable comments by press regarding pix in the Informative Section of this year's event as against the widespread criticism of in-competition pix: "It's as though they didn't know that we of the festival organized that section as well!" . . . **Irving Shapiro** interested in **Rossellini's** "General della Rovere" . . . Japanese delegate **Nagasama Kawakita** received an Italian decoration while in Venice. He will attend the FIAPF meet in Vienna after the fest . . . Rossellini to make another one soon, "It Was Night in Rome," a resistance pic involving Yank, British and Italian talent. **Giovanna Ralli**, who was in his "Della Rovere," will also appear in new pic . . . U-I has reportedly bought an Italian pic, "The Cossacks," which stars **Edmund Purdom, Georgia Moll** and **John Barrymore Jr.**, for $315,000 . . . Royal Films announced plans to shoot "The Mongolians" . . . UFA will release **Ottavio Poggi's** "Hannibal" in Germany. Stars **Victor Mature** and **Rita Gam** . . . **Juan Bardem** will direct "Tirano Mandera" in Mexico.

* * *

Hannes Messemer, German actor who made such an impression in Rossellini's "Della Rovere," should find offers piling up soon on basis of his performance and press comments naming him the "discovery" of the festival along with young actress **Carla Gravina**, star of the other Italo entry, "Esterina" . . . Attendance at "Informative Section" screenings very heavy this year . . . One of top audiences for Mexican entry "Sed de Amor," due to sex-keyed advance bally . . . Festival rates U.S., French and Italian pix as top draws, followed by British, Japanese and German . . . Eastern nations play to poorer houses . . . **Jean Renoir** in for showings of his oldie "La Regle du Jeu," whose newly edited complete copy will be re-released in France, and "Le Testament du Dr. Cordelier," made primarily as a tv spectacular.

* * *

Yank non-competitive entries caused the biggest stir at the festival. "North by Northwest" got a rousing Italo sendoff via local projection, with "Diary of Anne Frank" also being exposed locally for the first time; **Bert Stern's** "Jazz on a Summer's Day" already has an Italian buyer (Rizzoli Films) and several other bids from all over, and **Lionel Rogosin's** "Come Back, Africa" and still another American indie product, "The Savage Eye," have caused like excitement in Venice. Expected that "Some Like It Hot," UA's last-night non-competitive item, will complete this rosy Yank participation at Venice, despite fact that only one entry, "Anatomy of a Murder" (Col), ran officially.

* * *

UA's 40th Anniversary exhibit, complete with bar, projection of product trailers, radio-tv for use of journalists, as well as handouts on upcoming product, and tie-in gifts to press from various Italo firms, got plenty of local attention, as did Columbia's impressive back-lit poster for "Anatomy" (which was torn by windstorm, but quickly repaired before pic was shown). Metro put out a press book for "North by Northwest" and 20th ditioed for "Anne Frank." Columbia one of biggest single party-givers at fest, with luncheon with **Otto Preminger**, for daily columnists, followed by a cocktail for all press for both Preminger and star **Lee Remick**, plus an "intimate" dinner on the roof of the Royal Danieli in Venice after the screening of "Anatomy." MPEA's series of successful lunches (for Spaniards, Italian press, Italo and fest officials, etc.) rounded out an active U.S. participation which had its effect on the local picture.

* * *

Festival Palace audiences gave "Anatomy of a Murder" a good hand at local showing of the only Yank competitor, with **Lee Remick** and **Otto Preminger** getting a warm welcome at its conclusion. There was some applause during the picture as well. Next morning's papers showed Italian critics praising film's quality and audience-pleasing entertainment values, Preminger's direction, and above all **James Stewart's** acting, considered one of the best male performances of the festival.

* * *

A director had a fist fight with a film critic in the Excelsior Bar, close to the end of the fest, subject being a bad review . . . **Bert Stern** and **Gjon Mili** here for last days of event . . ."Jons and Erdme," announced as non-competing German entry, bowed out at last minute, producer believing that Italian audiences might object to star **Giulietta Masina** being dubbed in perfect German in the German print of pic, which also stars **Richard Basehart.** Incidentally, large poster opposite film palace proclaimed pic's title as "Erdme and Jons," not "Jons and Erdme," as w.k. book was called . . . Karlovy Vary definitely will be held next year, immediately following Berlin Festival, and will alternate with Moscow Festival every year.

Italo-Yank Friction In Venice

Continued from page 7

as well as many others which were rated ineligible.

Minimal Partying

In other respects the atmosphere on the Lido was remarkably calm. Apart from the physical screenings which occupied some 15-hours daily, there was the minimum of activity. The midnight junkets, a feature of previous years, were almost non-existent, apart from a reception given by the German industry, and an early morning supper party on the roof-garden of the Danieli Hotel following the screening of Otto Preminger's "Anatomy of a Murder." Other delegations restricted the hospitality either to noon or pre-dinner cocktailerie.

The Motion Picture Export Association continued the policy inaugurated last year of intimate luncheon parties with national groups which fall within the association's Mediterranean territory, i.e., Italy and Spain. Frank Gervasi, the MPEA Rome topper, reckoned such functions contributed more to goodwill than the large-scale impersonal shindigs tossed by other countries.

Whether by design or by accident, Venice lost its characteristic quality of a combined art and trade fair, and while it attracted the usual number of buyers, with a healthy contingent from the U. S., business was at a surprisingly low ebb. Again, whether it was due to the standard of the in-and-out-of-competition entries, more interest was evinced in the pix in the Information Section, even though some had been around for some time. The signs pointed fairly directly towards a desire to turn the fest into an exclusive arty function, and leave the trading and the bargaining to the Milan fair which is to be launched next spring as an annual event.

Star support for the fest was even slimmer than in past years. Absence of big name talent made it tough sledding for many of the 600 columnists who invaded the Lido, compelling many of them to concentrate on the hordes of would-be starlets who haunt every international shindig. The one new name of any significance was Lee Remick, who came in with Preminger for the presentation of "Anatomy," and in consequence she collared a substantial acreage of newsprint.

Although Venice was the pioneer of international festivals, it now finds itself in the unfortunate position of being the last European event of the year, and thus in a more difficult position to attract the best product and the largest number of performers. The situation was aggravated this year by the recognition of San Sebastian as an "A" festival by the International Federation of Film Producers, as well as Moscow's hurried entry into the festival field.

The overplus of international fests clearly affected the standard at Venice—but then, the way of a pioneer is always hard.

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Set your date now for an exclusive reserved seat long run in your territory.

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IA Publicists Assn. Eyes Pension Plan for Paramount H.O. Staffers

A pension plan for Paramount homeoffice publicists is among the demands being made by the Publicists Assn. East, Local 802, IATSE, in new contract talks just getting underway. In addition, the union is asking for a 20% wage hike.

According to reports, the IA unit is confident that Par is ready to go along with the establishment of a pension system for the ballymen. If the union succeeds in this demand, it will represent the first union-inspired pension plan for publicists in the industry. Only other publicists eligible for pensions are those who are members of individual company retirement plans, such as exists at Metro. It's understood that the Publicists Assn.'s plan calls for the payment by Paramount of $2.50 per week for each publicist. Details of the eligibility period haven't been worked out as yet.

Paramount is the only home-office distribution-production unit represented by the IA union. Publicists of all the other companies have the Screen Publicists Guild, AFL-CIO, as their bargaining agent.

Col's Schneer Pre-Tests Von Braun Biopic, Finds Rocketeer Okay for B.O.

Madrid, Sept. 1.

Rare example of a film producer ordering an opinion survey of a picture committed to enter production one month later was illustrated here when Columbia independent Charles Schneer announced statistical findings compiled by the Home Testing Institute.

Schneer wanted to know whether Americans would support a biopic on rocket-missile scientist Dr. Wernher von Braun, to what extent von Braun captured the public eye and, within that estimate, what degree of popularity (or lack of it) he enjoyed.

First of two basic soundings in what Home Testers claim is a comprehensive pre-production poll reflecting all sections of U.S. opinion, went to 300 families and elicited 600 returns. Asked if they would see the pic described, 21% replied "Yes, definitely" and 34%, "Yes, probably"; 20% were not sure and 25% clearly negative. Affirmative respondents were about equal in age groups but apparently men dig sci-bi the most. In the doubtful-negative camp, one-forth seldom or never go to cinemas.

"Statistical tally," Schneer said, "was more than positive as a prognostication of film's boxoffice appeal."

"Before cameras start rolling in Munich Oct. 5," Schneer added, "I felt it of utmost importance to know whether von Braun's association with Germany's V-2 rocket in the last war would stir enough resentment and public pressure antagonism to impair his stature—in my mind, as one of America's greatest heroes—and to jeopardize a film investment of over a million dollars."

500 families and over 1,000 respondents spread across the U.S. set Schneer at rest. In poll's second-phase popularity rating scheme, Instituters pitted the German-born rocketeer against personalities like President Eisenhower, Vice President Nixon, Ex-President Truman, Dr. Jonas Salk, Adlai Stevenson, Mickey Mantle, Tennessee Williams, Franz List, Richard Rodgers, Albert Einstein, Salvador Dali and Ernest Hemingway.

Ozoner Op, Boothman Arrested for 'Levant'

Hartford, Sept. 8.

Scheduled to appear in nearby Clinton Justice Court today (Tues.) are the owner and projectionist of the Clinton-Drive-In of nearby Clinton. Under arrest by the state police and charged with the "exhibition of immoral motion pictures" are Philip C. Cahill, owner of the ozoner, and Bernard McCann, projectionist.

The duo were pinched last week after the preview of a film tagged "Isle of Levant." The gendarmes confiscated the film which had been slated for the Labor Day weekend at the theatre.

Gerald J. Shea to Chair Product Forum of TOA's Nov. Convention in Chi

Continuing to set the program for its 1959 convention, which will be held in Chicago, Nov. 8-12, Theatre Owners of America has designated Gerald J. Shea, president of Shea Enterprises and Jamestown Amusement Co., as chairman of the product forum which will be held on Nov. 11.

Shea, who is also one of the three co-chairmen of the convention and trade show, will preside at a session at which film company sales managers are expected to outline the product their companies have scheduled for release in the following 12 months.

At the same time, TOA has corralled Max E. Youngstein, v.p. of United Artists, and Joseph E. Levine, president of Embassy Pictures, as speakers at the business building forum to be chaired by Robert W. Selig, president of Fox Intermountain Theatres. Youngstein will discuss UA's publicity-advertising policies and Levine will detail his campaign on "Hercules."

As part of the showmanship drive of Walter Reade Theatres, theatre managers of the circuit will compete in a five-week campaign, with the drive winner receiving an all-expense-paid trip for two to the TOA convention.

The powwow, at the Hotel Sherman, will open Sunday, Nov. 8, with the annual joint meeting of the board of directors and executive committee. The National Assn. of Concessionaires will hold its annual meeting at the same time and is joining TOA in sponsoring the trade show.

Film Reviews

Continued from page 6

Babette S'En Va-T-En Guerre

gression and comedies. It's a natural for dubbing abroad.

However, it can be tightened for offshore spots where more pace is usually associated with comedies. Its leisurely movement will do for the Continent. Here, B.B., now an international entity, is embroiled in the last war when she ends up in England accidentally during the exodus in France in 1940.

Her perverse innocence and disarming pouting soon have her working with the Free French Forces and off on a mission to kidnap a German general to hold up the proposed invasion of England by making the Germans think he is a British agent. B.B. bungles through and is soon working for the Gestapo and manages to end all right and heroically.

B. B. displays a feeling for comedy and does not strain to give form or outline to the role. Director Christian-Jaque has wisely let her have her head and the appeal is there in her ingenuous winning through by the wiles and appeal forced on her by others.

She is always fully clothed in this and morally impeccable in spite of her harebrained attitude toward men, war, intrigue and action. B.B. is now a definite star personality and can do anything in any pic on her own attributes alone. Pic will have no censor troubles and is more in "The Parisienne" line than "God Created Woman."

This means much will depend on her standing abroad at this time and the savvy hypoing and placement of the pic. Its lush production values, well sustained risible tone, and comic war aspects are all plus assets as is Francis Blanche's excellent satirical portrait of a blustering, bloodthirsty Gestapo man. Jacques Charrier is acceptable and boyish as the male lead and supporting fare is fine.

Color is crisp and catching and a clever musical score also helps. A little pruning to get into the main theme earlier will help. This looks like a winner on entertainment values heightened by the still potent B.B. monicker. *Mosk.*

Amusement Stock Quotations

Week Ended Tues. (8)

N. Y. Stock Exchange

1959 High	1959 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
23⅛	18⅝	ABC Vending.	22	20⅞	20⅝	20⅝	— ⅛
30⅞	20½	Am Br-Par Th	127	29⅛	28	28	— ½
88¼	61¼	Ampex	91	80½	75	76¼	—3
48¾	35	CBS	85	43⅜	40⅞	41½	—1½
24½	17	Col Pix	18	19¾	19	19	— ¾
21¼	17⅛	Decca	40	19⅛	18¼	18½	— ½
59½	37¾	Disney	‡107	38¼	35	36½	+1⅛
97⅜	75	Eastman Kdk	178	91	80¼	80¾	—1½
9¼	6½	EMI	182	7⅜	7	7	— ⅛
29¾	13⅛	Glen Alden	534	22⅞	20¼	21⅛	—1¼
37	27¾	Loew's Inc.	228	33¼	30½	31⅛	— ⅝
17¼	10½	Loew's Thea.	132	14¼	13½	13⅝	— ⅜
13¼	9⅞	Nat. Thea.	74	12	11¼	11¼	— ¾
50⅞	42½	Paramount	22	47	44¾	44¾	— ⅞
36¾	21	Philco	138	26¾	24	24½	—1¼
151¾	96¼	Polaroid	†83	135¾	130	130	—4⅜
71	43⅛	RCA	706	62¼	56⅝	57	—4½
11⅞	8½	Republic	46	9¾	9½	9½	— ¼
40½	18	Stanley War.	82	36⅞	35⅛	35⅛	—1⅛
33½	24½	Storer	18	31½	30⅝	30⅝	— ⅝
43½	34¾	20th-Fox	‡115	34½	33	33⅜	— ⅛
32¼	24⅜	United Artists	128	29½	29	29	— ⅜
29⅞	26⅜	Univ. Pix	3	25¾	25½	25½	— ⅝
84	72	Univ., pfd.	†70	74⅛	74⅛	74⅛	..
50	24¾	Warner Bros.	88	48⅝	45¼	45¼	—2¼
136¾	92½	Zenith	‡159	105	100½	100¾	—2⅞

American Stock Exchange

5⅜	3⅞	Allied Artists	24	4⅝	4½	4⅝	— ⅛
11¾	8½	All'd Art., pfd.	8	10	10	10	— ⅜
12½	6⅝	Buckeye Corp.	19	7¼	6¾	7¼	+ ⅛
7	2¼	Cinerama Inc.	137	4⅝	4⅛	4⅛	— ⅛
29⅞	15⅝	Desilu Prods.	25	17¾	17¼	17¼	— ½
9⅞	6	DuMont Lab.	92	6⅞	6⅝	6¾	..
9¾	6	Filmways	44	6⅜	5⅞	6	..
3	1⅝	Guild Films	133	2⅛	2	2	..
10¼	7⅝	Nat'l Telefilm	8	9⅝	9⅝	9⅝	..
10¾	5⅜	Sk'atron	37	5¾	5½	5½	— ¼
9⅞	6¾	Technicolor	131	6⅜	5⅞	5⅞	— ⅜
7⅞	4	Tele Indus	6	4⅛	4⅛	4⅛	— ⅛
22½	9	Teleprompter	38	15	13⅜	13½	—2¼
14⅞	7	Trans-Lux	10	12¼	11¼	11¼	—1

Over-the-Counter Securities

	Bid	Ask	
American Corp.	1¾	2⅛	— ⅛
Cinerama Prod.	2¾	3	+ ¼
Magna Theatre	1¾	2	..
Metropolitan Broadcasting	17¼	17¾	..
Scranton Corp.	2	4	..
Sterling Television	1¾	2	..
U. A. Theatres	8⅞	9¼	

* Week Ended Monday (7).
† Actual volume.
‡ Ex-dividend.

(*Courtesy of Merrill Lynch, Pierce, Fenner & Smith Inc.*)

Inside Stuff—Pictures

Loew's Inc., which evidently will show a profit of $8,000,000 for the year ended last Aug. 31, is very much on the upbeat in view of previous deficit statements. But this film corporation was making important money way back and through the years, which accounts for its being termed the bellwether of the film group by Wall Streeters.

An at-random scanning of the VARIETY files (issue of Dec. 8, 1926) contains a complete breakdown on Loew's Inc. earnings (theatres included) as of the previous Aug. 31. The profit was $6,388,205—which, obviously, is not much behind the 1959 earnings. Significantly, however, the gross back in 1926 ($62,209,000) was less than half of that projected for '59.

A Federal court restraining order prohibiting enforcement of South Carolina blue laws against Sunday amusements will remain in force until a three-judge court hears the case. A temporary order was obtained by a group of theatre operators who challenge the constitutionality of the state's blue laws. They contend the statute violates the First and 14th Amendments of the Federal Constitution that bar any law "respecting an establishment of religion" and "any law which shall abridge the privileges or immunities of citizens." The theatremen feel the blue laws discriminate against non-Christian religions which may observe their Sabbath on some day other than Sunday.

Charles Kurtzman, who came to Boston from San Francisco in 1940 and was northeastern division manager for Loew's Theatres Inc., is getting a "Thank You, Charlie Kurtzman" testimonial dinner at Boston's Sheraton Plaza Hotel Saturday (12). Kurtzman, whose last Boston act was the sale of Loew's State, now renamed the Cardinal Theatre, to the Catholic Archdiocese, is now assistant to the president of the Loew's chain. George Swartz is chairman of the committee, which includes honorary chairmen Gov. Foster Furcolo, Mayor John B. Hynes, and Ralph M. Binney of the First National Bank. Kurtzman, in his 19-year Boston stand, has been the sparkplug of countless charitable drives and civic projects.

M. J. "Mike" Frankovich, chairman of the board of Columbia Pictures Ltd. of Great Britain and Ireland, has been named a vice president of the parent company, Columbia Pictures. Based in London, Frankovich acts as Col's studio liaison, representing the company in all production activity in England and in Europe and also in coordinating the activities of indie producers based in England and on the Continent. Frankovich, who is also a v.p. of Columbia International, was named chairman of the board of the British subsidiary in May of this year after serving as managing director since 1955. He was formerly an independent producer.

Alan V. Iselin boxed a "Notice" on his opening night copy for "Anatomy of a Murder" at the Auto-Vision in East Greenbush, N.Y., last week that "the picture contains an open and frank discussion of the subject of rape. We therefore do not recommend this picture for children of anyone who might find the subject offensive!" His was the only drive-in running an insertion for the Otto Preminger production that evening to pinpoint its subject matter and suitability for not-easily-offended adults. Iselin has featured an "Adult" classification for several other releases recently playing his automobiler.

The three-day French Film Festival held at Denver in conjunction with Colorado's Centennial Celebration of "French Week," was a big click, according to Robert Selig, president of Fox Intermountain Theatres who secured the never-before-shown-in-America films for the event. "Les Quatre Cents Coups," the Cannes Festival prize-winner, was one of the three pix especially imported. "Maxime," with Charles Boyer, Michele Morgan, Arletty and Felix Marten, was another and "L' Eau Vive" (The Girl and the River) completed the trio of offerings, shown at the Aladdin Theatre.

Honolulu's Hawaiian Pineapple Co. (Dole brand) has gotten lots of mileage out of a 30-minute non-commercial "documentary" it ordered 11 years ago from Jerry Fairbanks, of Modern Talking Picture Service. Company has some 150 prints of "Treasure Islands," which shows the scenery of the islands and—natch—glamorizes pineapple plantation and cannery operations. Pic has reportedly been seen by 6,000,000 people over the years. It cost only $59,000 to produce.

Some film theatres in Chicago, notably the Balaban & Katz chain, contributed a good neighbor gesture during the just-ended Pan-American Games there by admitting participating athletes free upon showing of their identification cards. Several theatres indicate they would have joined the courtesy but said they hadnt' been asked to do so. One reason for B&K's participation: prexy Dave Wallerstein was a member of the host committee for the Games.

Last month was a poor one for most issues on the N.Y. Stock Exchange—but not so bad for the film companies which, as a group, dropped only .09% in trading price as compared with the July levels. In contrast, radio broadcasting was off 2.8% and radio-television manufacturing off 5.9%. Mainly hurting the average of the picture issues was 20th-Fox which dropped 3¾ during August. Decrease came concurrent with announced earnings slide.

Dr. John J. Frayne, retired engineering manager of the Westrex Corp., has been awarded the Society of Motion Picture and Television Engineers' Samuel L. Warner gold medal in recognition of his contribution in engineering a 70m stereo six-track magnetic film system and test films. Frayne, a past president of SMPTE, will get his award during the Society's convention at the Statler Hilton Hotel, N.Y., Oct. 5-9.

'Blue Denim' Gets in Art 'Fix'

Continued from page 5

could just disappear somewhere or —just drown myself."

Opposite quote from Arthur (age 16): "You're not going to go anywhere—or do anything. I'm responsible for the baby and I know a way out."

On Thursday the News carried the ad, but deleted Janet's last sentence, "Maybe I could just disappear somewhere or—just drown myself," and also blue-pencilled Arthur's closing quote, "I'm responsible for the baby and I know a way out."

"Blue Denim" opened a week's run Thursday at the Majestic here, Interstate circuit flagship. All daily paper ads had this boxed notice: "Because of the delicate subject matter, we recommend this motion picture for adult audiences only. Positively no children's admission sold!"

'Blue Angel,' Too

St. Paul, Sept. 8.

"Blue Angel" ads are suffering from Twin Cities' newspaper censorship similar to that experienced by "Blue Denim."

Continuing to clamp down on showhouse ad copy, the two local dailies, under a single ownership, have blue-pencilled the "Blue Angel" press book line, "I live for love," which such a publication as Life found acceptable. Also, among other things, art showing various May Britt poses has been tabooed.

let's talk it over...

To start a man talking you've got to arouse his interest. Nothing stimulates audience interest like Coming Attraction Trailers. TRAILERS MAKE 'EM TALK IT OVER...THEY CREATE MORE WORD OF MOUTH THAN ANY OTHER MEDIUM!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Harold Lloyd Starting 'Freshman' 'Anew'; May Go to Dates O'Seas First

Hollywood, Sept. 8.

"The Freshman," Harold Lloyd silent which Paramount released in 1925, is being readied by comedian for reissue, with possibility of release in Europe before any U.S. bookings.

Lloyd, who owns all his old pix, previously has toyed with idea of reissuing what is probably his greatest classic but apart from a single brief booking in N.Y. a few years ago, when it was put out sans any changes, never until now has taken any steps in this direction. Pic will not be modernized, according to Lloyd, but will be scored, certain sound effects added plus brief segments of narration. Walter Scharf is doing score.

No distribution deal will be discussed until after renovating is completed. Decision to re-release film is a result of the current popularity of film comedies in general and recent success of some of the Charlie Chaplin reissues, Lloyd indicated.

Lloyd hasn't put any definite date on completion of various additions but is thinking in terms of a fall release, since "Freshman" deals with college football. It he doesn't feel it's ready by then, however, he will hold off until later.

Comedian reported reason why film may be booked first in Europe is because of the generally greater acceptance by European audiences of film figures, such as Lloyd, who are considered timeless in their film work.

'Alfonso' Racks Record 60 Weeks in Madrid

Madrid, Sept. 8.

Setting an all-time record in the Spanish film industry for first-run endurance, "Donde vas, Alfonso XII?" (where to, Alfonso XII) ended 60 weeks of preem exhibition (Aug. 30) and headed right into six Madrid theatres this week for initial rerun.

"Alfonso XII" bowed Jan. 29 to inaugurate the Torre de Madrid, new Madrid Tower showcase, and held 28 weeks. During this period, film was also doing a maiden turn at the Real Cinema where it held 32 frames for a new record total of 60 weeks.

Observers here attribute success of "Alfonso XII," at least in part, to surge of reborn monarchist sentiment and in part to "good-old-days" nostalgia that has massed filmgoers at the ticket windows in recent years.

SENSATIONAL Suski SPOTS FOR HERCULES

We are proud to have contributed, via our Radio Spot Announcements, to the tremendous success of Joseph E. Levine's Boxoffice Blockbusters!

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RADIO • TRANSCRIPTIONS • TELEVISION
NEW YORK HOLLYWOOD

Protestants Name Unit To Study 'Sex & Violence' Rap By Coast's Heimrich

Confirmation that the National Council of Churches of Christ in the U.S.A. was studying the alleged rise of sex and violence in films came over the weekend with a release from the Council Information Office in N.Y.

It said a special committee had been appointed to consider the charges made against Hollywood by George A. Heimrich, west coast director of the Council's Broadcasting and Film Commission, and that the task force of the Council's Study Commission on the role of radio, tv and films in religion had docketed a report at a meeting skedded for N. Y. Oct. 16 and 17. Meanwhile, a "no comment" policy is to be adopted.

This would appear to flatly contradict the statement by Dr. Robert W. Spike, general program secretary for the Board of Home Missions of the Congregational and Christian Churches, who in a letter to Motion Picture Assn. of America prez Eric Johnston last week said: "I wish to state that at no time has this Commission considered the views of Mr. Heimrich."

There'll be a meeting of the Commission's film committee in mid-September and of its exec committee on Oct. 6, when Protestant action and the general liaison work of the Coast office with Hollywood will be discussed.

20th Eyes

Continued from page 4

about $1,150,000 weekly. Past two weeks have hit $1,300,000.

In order to reach the quota set for the drive, 20th's sales personnel will have to hit the upbeat trail showing a 21% improvement over past performance, hitting as much as $1,400,000 and $1,500,000 a week.

Pointing to the product 20th has coming up, Harrison told his sales force: "We anticipate four month boxoffice earnings by exhibitors at their theatres that will develop a film rental justifying the $500,000 bonus."

In the sales drive, the territories are divided in two groups, separating the small territories from the big ones. If the bonus level is reached, not only the managers, but the entire branch personnel will share in the cash prizes. The managers will have an opportunity to earn a total bonus amounting to $128,000. The branch manager who finishes first in each group will get $15,000 cash. Second in each group will rate $10,000, third $8,000, fourth $6,000, etc. Branch sales managers, office managers, salesmen and bookers will be given extra weeks of salary. Winning branches rate 12 weeks' extra salary.

20th feels that its situation is looking up with the availability of stronger product. It's had a couple of disappointments during the first half of the year, which was reflected in a sharp earnings drop.

In some instances, pictures picked up in the subsequent runs, but failed to catch on in the important 500 bluechip accounts which deliver the big boodle. "Compulsion," for instance, did a disappointing $1,100,000 in 4,768 dates. On the other hand, "Say One for Me," out only nine weeks, already has had 3,373 dates and has grossed $1,800,000. "Inn of the Sixth Happiness" has played close to 10,000 dates and grossed over $3,500,000. In contrast, "Warlock," going out with a difficult title (frequently changed in the field), did $1,200,000 in 6,400 dates. "Sound and the Fury" and "In Love and War" both fell short of expectation with $1,200,000 (6,000 dates) and $1,500,000 (10,000 dates), respectively.

"Rally Round the Flag" did a respectable $2,300,000 in around 9,500 dates in 29 weeks of release, but the expensive "Roots of Heaven" has yet to hit $1,000,000 in rentals.

AA's Morey to Coast

Edward Morey, Allied Artists v.p., left New York for the Coast over the weekend to discuss company affairs with president Steve Broidy and treasurer-exec. v.p. George Burrows.

Also on his agenda is the AA board meeting today (Wed.).

Mexico Maps Major Tourism Pitch

Continued from page 11

Palace will highlight international competitions.

It is the opinion of Mexican officialdom that this Fair will be the instrument for revitalizing Mexico's ailing tourist industry which in past two years, despite the highly optimistic official releases and statistics, shows a fall-off of about 15 to 20% over previous peak years.

For some time, ever since the Castro victory in Cuba, there has been talk that Nevada and international gamblers would get the green light in Acapulco, this capital, the Pacific resorts of Mazatlan, Manzanillo, in Tijuana and a few other selected cities. But the Department of State has categorically denied that the republic will countenance gambling and that it is not "disposed to grant gambling concessions to anyone, whether Mexican citizens or foreigners."

It is Mexicans themselves who are responsible for killing the "goose that lays the golden eggs," as the tourist industry is known here. Blurb writers for travel folders, for example, talk of Mexico as "a tourist Paradise" and "Mexico, the Land of Eternal Sun and Springtime." But the fact is that Mexico is far from being a tourist paradise, nor does it have an "eternal springtime" climate, with climatical changes in recent years making this particular method of promotion false.

Major part of tourist traffic in Mexico is during the months of July, August and September, with a resurge of activity in January, February and March. In the rest of the months movement slows down to a trickle and while hotels and restaurants have talked about getting together and offering bargain rates in off season, nothing much has been done. There are half-hearted attempts at a 10% reduction in rates, but this is not general. And the rates themselves are initially high.

Even in the so-called luxury hotels, the service leaves much to be desired. Low rate rooms are advertised but never available, and gouging practices are not restricted to third-rate night clubs and dives but all the way up in the top echelon of evening frolic.

Luxury hotels don't blink on eye in charging 200 pesos a day ($16) and up for accommodations, and an entire raft of new hotels are in the $6 to $12 per person category. For the budget minded tourist there are no accommodations unless he knows the lingo and cares to take the lackadaisical running of the so-called family-type hotel where tariff will be around $3 dollars a day for hostleries that are not flea traps.

Elbow bending in Mexico is a costly drain on the pocketbook if the tourist cannot stomach tequila or rum. Scotch shots start at around 20 pesos ($1.60), and this not in a night club. Excuse of liquor license holders is that the government is making it difficult to import Scotch, whiskey and wines through the high duties imposed. This is true, for up to 100% duties are now current, but still the prices for drinking are far out of line. Especially when the drinker cannot be certain he is getting a bona-fide authentic product. Adulteration of liquor in Mexico is a fine art.

Even tequila and rum (Mexican) shots cost 40 to 50c. and more. And Mexican beer, which wholesales for about 4½c per bottle by the case, is sold for anywhere from 20 to 32c American — again not in night clubs.

The guides, too, extract their pound of flesh for every centavo a tourist spends. Guides get anywhere from 20 to 50% on all purchases made by tourists, a slice of their hotel tariffs, ditto for what they eat, ditto from night clubs and other tourist spots. And to cap it all off, they expect a fat tip from the tourist suckers in their graps.

Secretary Gonzalez, well aware of all the anomalies, has promised to use a big stick to correct the most glaring faults. Over 300 guides will get a minute going over to weed out undesirable and criminal elements. Actually there may be 20 Mexican guides who know their business and who go easy in milking of tourists. There has been talk of establishing a school for guides too.

And an attempt will be made to have hotels, night clubs, restaurants and all other establishments castering to tourists to agree to sharp reductions as is the case in Miami, the Caribbean and other resort areas. But the ultimate success of this program is doubtful for, until now, none of these enterprises, run by rugged individualists have ever shown any altruistic traits.

Community P. R.

Continued from page 5

enthusiasm. It's been felt for home time that a broader base is needed to execute the MPAA's community relations program.

Mrs. Twyman has prepared a specific program based on the premise that the exhibitor can develop new customer interest and upped returns by offering special services to organizations in his community.

It appears that, if the companies agree to an expansion of the program of Mrs. Twyman's department, they'll also have to vote additional funds to take care of the additional costs involved.

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'Rally Round the Code, Boys'

Continued from page 3

the outside, it is not worth anything. Actually, you can't blame the producers too much if, knowing that the Code isn't strong and won't withstand their pressures, they try to get their way. This is quite normal in a competitive business, but it leads to an unfortunate situation where one tries to outdo the next, and there are always precedents to cite."

'Adult But Not Dirty'

The Code as drawn today is consistent with the moral growth of the nation, Youngstein opined. "We must continue to make 'adult' pictures, but it's foolish to constantly equate adult with the brutal and the oversexed. Pictures can be adult without being dirty. Where we have failed is in telling this story, and the story of the Code, to the public. Most people have only a very foggy notion of what the Code does, the standards it applies and how it operates.

"Because we have left the Code hanging in mid-air, and weak, and because it tends to react to pressures, we have made ourselves vulnerable. We should not disregard attacks. We should answer them. The only censorship we should recognize is that of the law, where we are treated on an equal basis with everyone else. The yardstick that is applied to us should not be different from that applied to anyone else.

Newspapers—'Worst Offenders'

"I am against group pressure if that pressure operates outside of the judicial process. Of course, any group can tell its members what to do, but when it steps beyond that, then it is not within the meaning of American tradition. Why are we so hesitant to point out that the people apt to attack and criticize us the most—the newspapers—are themselves the worst offenders when it comes to publicizing sex and violence, often for no other reason than sensationalism? Why single out films, when all anyone has to do is to go into the streets and have a good look at the smut that is peddled on any newsstand?

"But we can't defend the Code, and give it strength to hold fast, unless we believe in it ourselves. We have as much integrity on our side as anyone else, but somehow we don't seem to be capable of conveying to the public what self-regulation means, partly we ourselves aren't united in our desire to make it work."

Asked about the argument by producers who tell the Code that if it blocks them they'd go ahead and release pictures without the seal, Youngstein pointed to the very small number of non-approved films released by UA. One was "The Moon Is Blue." The other was "Man With the Golden Arm," which was nixed by the Code on the basis of a provision (since changed) that the subject of narcotics was taboo in any form, negative or positive.

Wald's 'Morality' Views

Hollywood, Sept. 8.

Hollywood must support adminfstrators of the Production Code in a firmer stand in order to keep out films made by "smut salesmen and peddlers of pornography who would welcome a lack of restraint as a signal to pour forth a steady stream of filth," according to producer Jerry Wald.

The Code needs strengthening, the producer said, before the industry finds itself being plagued by state and local censorship groups which otherwise are bound to pop up.

The Code, according to Wald, has never stood in the way of good picture-making or good showmanship. "As a producer who has 'sweated out' many scripts with conscientious screenwriters, I maintain that the imaginative film creator can depict life in the raw with meaning, reality and dramatic force and still remain within the limits of the Code and of good taste."

Morality as Challenge

Wald declared the moral responsibility which the filmmaker must assume is simply one more challenge to the creative mind and that the motion picture is too powerful a medium, too appealing to all kinds of people of all ages, for producers to ignore this moral responsibility. "A wise producer," he said, "is one who makes films that don't offend the innocent but at the same time don't frustrate the intelligent moviegoer."

Wald acknowledged that more than one producer, upon learning his film contains questionable scenes, has retorted, "But look what Wald got away with in 'Peyton Place'." Wald admitted "Peyton Place" contains immoral activity but that in each case it is balanced by compensating morality. "We have not received one complaint about the film from any group or individual," the producer stated.

"The world audience does not respond to immorality," Wald noted, "and pandering to the lowest taste is not nearly as profitable as catering to the highest."

'Top 12' Hindsight

Wald pointed to VARIETY's list of the top 12 grossers of all time, asking, "How much more would these pictures have made without regulations of the Code under which they were produced?" List includes "Gone With the Wind," "The Ten Commandments," "The Bridge on the River Kwai," "Around the World in 80 Days," "The Robe," "The Greatest Show on Earth," "From Here to Eternity," "This Is Cinerama," "White Christmas," "Peyton Place," "Giant" and "Best Years of Our Lives."

Wald believes that had scenes or sequences been added to any of the films which were in violation of the Code, public resentment would have hindered the final tally.

Mex Churubusco Upping U.S. Rentals 10%; Campaign On to Kite 32c Top

Mexico City, Sept. 8.

It's going to cost Hollywood producers with a yen to make pix in Mexico an average of approximately 10% more for studio facilities. (An 8 to 18% hike for film personnel was reported previously.)

Churubusco Studios, which gets the major part of Hollywood production on location in Mexico, will be raising former 4,000 pesos ($320) daily rental fees to at least 4,400 pesos ($352).

Nobody is talking officially about studio rental hikes, but it is an open secret here, with local producers already beefing at increased inroads into production budgets.

New rate will become official within a month. The boost is outcome of recent wage increases won by studio personnel, as part of the labor-management negotiations that involved all segments of the Mexican motion picture industry.

The Churubusco Studios are partly government-owned, with minority stock held by Cesar Santos Galindo and other investors. For some time rumor has had it that the government would buy out this interest, making studios 100% federally controlled. A check with Jorge Ferretis of the Film Bureau brought a tight-lipped "no comment at this time."

If studios should move over into government hands, probability is that Mexican producers would have a form of subsidy in that studio facility rentals would not be increased, may even be reduced slightly. But this is all up in the air, for as long as Galindo hangs on to an interest, technically making it a private enterprise, there must be an attempt to pull studios out of in-the-red operations.

Mexican producers want a price freeze on studio facilities not only at Churubusco but at the San Angel Inn Studios, the only two lots now operating in Mexico for production of feature length pix. If Churubusco should pass into federal hands this could benefit Hollywood producers, since it is unlikely that a government pressing for more American activity south of the border would put hazards in the way by having two seperate rental rates.

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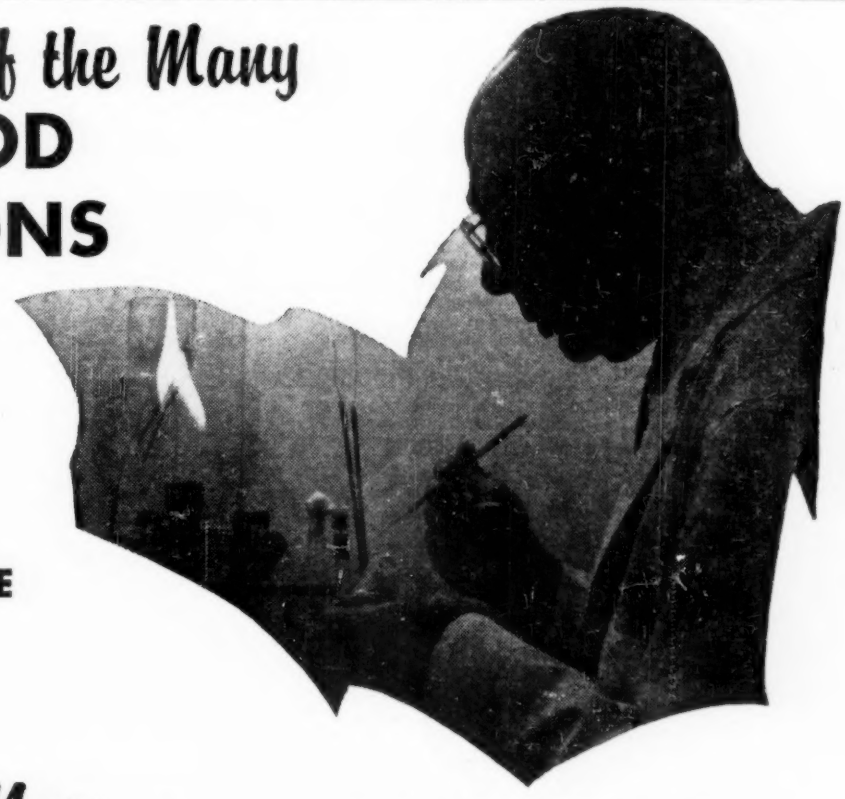

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QUIZ HEARINGS MAY INVITE GREATER FCC POWERS ON TV PROGRAM CONTROL

Washington, Sept. 8.

Hanging heavily over House Harris Subcommittee public hearings on the television quiz show scandals opening here Oct. 6 is the strong possibility that legislation giving Federal Communications Commission some degree of control over tv programming will emerge.

In an exclusive interview with VARIETY, Rep. Oren Harris (D-Ark.), House Legislative Oversight Subcommittee chairman, said the hearings are planned for only one purpose. And it's a nerve-shatterer for broadcasters.

The purpose: What legislation is needed to protect the public from fraudulent and deceptive tv programming and advertising?

"Certainly," said Harris, "there is a vacuum between FCC and FTC (Federal Trade Commission), illustrated here (the quiz shows)."

FTC is Uncle Sam's watchdog on phony ads. FCC hands out tv permits.

"We need to know what has to be done by law to protect the public interest," Harris observed.

Harris expects the Oct. 6 hearings to be completed within a week with day-long sessions. They can't be televised because House rules forbid such coverage of any House committee or subcommittee.

He has no intention of duplicating any of the testimony heard by the New York grand jury, Harris said. The subcommittee will have the complete transcript of grand jury minutes by October, he said, and will use them to see where his subcommittee should go from there.

While he won't name yet the witnesses to be subpoenaed, he spoke generally in his VARIETY interview.

"We will want to ask some questions of some advertisers, some producers, some of the contestants, others in the tv industry and others," he said.

Harris said that by having the hearings in October, he would hope his subcommittee could have legislation dealings with the problem ready to introduce when Congress reconvenes in January.

There are no plans, he said, for New York hearings on the quiz shows. The scene will be Washington.

Meanwhile, the Senate Commerce Committee is deferring any hearings on quiz shows until the Harris group finishes its work.

Harris has previously announced that his investigators, on their own, have turned up information "leading us to suspect that contestants on some of the shows were coached."

Indications are that Harris' subcommittee won't make the grand jury minutes public, but will keep them for the group's confidential reference only.

GF Blackout On CBS-TV Daytime

CBS-TV will lose four alternate-week quarter-hours in daytime business on Oct. 8. Notice of cancellation came last week from General Foods, which said that some of the money will be redirected to print and into nighttime programming, some of it CBS'.

Loss of the biz pretty much wipes the CBS pre-dark slate clean of General Foods billings. The Jello com that was in daytime will go in the main to "Hennessey," a half-hour CBS nighttime program which GF took on some weeks ago.

GF blackout on CBS daytime, according to one official source, was "mostly budgetary" in nature. There is no similar cancellation on ABC-TV, which has roughly four quarter hours a week in GF biz. But there are different GF brands promoted on CBS than are being pitched on ABC, which led to this further explanation about the cancellation of CBS and the retention of ABC: "Different products, different requirements."

Okay

If it's "OK with OK" around CBS these days it simply means that you're in with an Oscar—Katz, that is.

Kellogg's Claim On 'Deputy' Snags Alternate Sale

General Cigar has ordered the other half of NBC-TV's "The Deputy," the 30-minute telefilmed series which is alreay half-sponsore by Kellogg Cereal. But the order so far has not been cleared because of a problem revolving around the ownership of the Henry Fonda package.

Kellogg bought the show from MCA, and under these circumstances it's hard for the network to make any promises to General Cigar beyond the mere fact that it can have alternate weeks of the western next season. Additional promises, presumably, would include option for 1960-'61 and perhaps cross-plugging with Kellogg.

To resolve these problems and also stave off the possibility that Kellogg will take the show to another time slot or even another web beyond next season, NBC wants to buy it from the sponsor. Web is hot on the future of the expensive Friday-at-9 stanza. Each episode of the Fonda show costs much better than $50,000.

GREG GARRISON'S TV SKED; BEAUCOUP SPECS

Greg Garrison will be shouldering the directorial responsibility for a flock of this season's television specials. He'll be represented as stager of at least one top-budgeted entry during each of the months from September through December.

His sked includes the Sept. 22 all-star "Toast to Jerome Kern," the Oct. 17 Phil Silvers-starrer, the Dec. 10 Gene Kelly outing (with Donald O'Connor and Carol Lawrence) and the Oct. 11 Milton Berle special with Lana Turner, Danny Thomas and Peter Lawford. An Ethel Merman special in November and a Christmas special are also on his agenda.

Garrison recently completed taping the Kelly offering and is now working on the Berle presentation.

HOWARD K. SMITH'S STAR ON ASCENDANCY

Already a big man in the newspubaffairs sphere at the network, Howard K. Smith's star was given another boost this week by CBS-TV. Web gave him the anchor job on its "CBS Reports."

Since this series of 12 prime time news specials is perhaps the most important project the web has undertaken in this area to date, Smith, by virtue of the four programs he will definitely narrate, improves his status severalfold. In the past, such plums fell almost exclusively to Edward R. Murrow, who, at the moment, will front two of the nighttime "CBS Reports" hours.

There is a good chance, one CBS source said, that Smith will do more than four of the 12 shows for '59-'60.

Dinah's All-Orient Show Live Entry

Tokyo, Sept. 8.

NBC's George Schlatter wrapped up his seven weeks of talent scouting for an all-Orient color edition of the "Dinah Shore Show" and returned to his Hollywood base.

Tentative lineup at his departure time included vocalists Yukiji Asaoka of Japan and Grace Chang of Hong Kong and Rosa Rosal of the Philippines. Also named was Korea's 10-year-old Kim Hee Duk, dancer who works in the center of eight drums. Schlatter expects to stage her act with a trio of leading Korean terpers who are being sent to America by the ROK Government. Also slated to appear are a Filipino family rock 'n' roll act called the Rockyfellers, a unit of Filipino dancers trained by choreographer Biani now appearing in San Francisco, the Fiji Islands Military Band and a troupe of Indonesian dancers currently performing in Washington. Another possibility is a native Hawaiian group topped by drummer Arthur Lyman.

Miss Asaoka, daughter of w.k. portrait painter Shinsui Ito, is a one-time Takarazuka girl who also has 23 films behind her. She's 23 and like the other singers selected by Schlatter, can dance too, giving greater scope to the format.

Schlatter also disclosed that he's working on a one-shot film and tape show project for NBC which would envelope Tokyo's theatres and niteries.

Robt. Sarnoff to Harper's: Why Not A National Magazine Authority?

In answer to a proposal in the July Harper's by editor John Fischer that the Government should rent tv channels to operators and create with the proceeds an independently controlled National Broadcasting Authority, NBC chairman Robert Sarnoff in the September issue makes a wry reply. It constituted among other things probably the longest letter to the editor ever printed by Harper's and in it the tv network exec proposed that the Fischer idea be "pre-tesed" by first creating a National Magazine Authority.

"It is hardly necessary," wrote Sarnoff, "in proposing this to Harper's readers, to elaborate on the imbalance of mass-appeal magazines." Fischer suggested in his previous article that there was such an imbalance in tv and that's why he proposed a controlling authority for sight-plus-sound.

"In 1958," the NBC boss continued, nearly one-third of all weekly magazine serials consisted of westerns—a ratio several times greater than the ratio of westerns to other programs on NBC-TV.

Why should the great mass of American magazine readers—those who read Look, Playboy, the Saturday Evening Post, to say nothing of such chastised brethren as Confidential—never be exposed to Alfred Kazin's analysis of the fiction of the fifties (Harper's will print this Kazin piece in October) or a piece by the Bolshoi Ballet's Galina Ulanova on how she created the role of Juliet? Why not give readers of Time, Life and Fortune a crack at articles with such titles as "The Hidden Affair Between Big Business and Big Labor"

In further answering Fischer's proposal for keeping the airwaves shelved with good programming, Sarnoff suggested that "every other issue of the Ladies Home Journal would be required (under the National Magazine Authority) to devote six pages in the front of the magazine to the kind of worthwhile prose and poetry that ripens almost unnoticed in such esoteric periodicals as Hudson Review, Sewanee Review and Commentary. Just consider what a refreshing and uplifting change of pace, what a stimulus to further creativity, this procedure promises for those who now scorn the mass magazines because they dislike being forced to write 'garbage.'"

TV Network Premieres

(Sept. 10-18)

Thursday, Sept. 10.

Staccato (film), Mystery, NBC, 9-9:30 p.m. Bristol Myers via Young & Rubicam and R. J. Reynolds via William Esty.

Friday, Sept. 11.

People Are Funny (film), Audience Participation, NBC, 7:30-8 p.m. Greyhound via Grey and Bulova via McCann-Erickson.

Troubleshooters (film), Action-Adventure, NBC, 8-8:30 p.m. Philip Morris via Leo Burnett.

Saturday, Sept. 12.

Bonanza (color) (film), Action-Adventure, NBC, 7:30-8:30 p.m. Liggett & Myers via McCann-Erickson and RCA via Kenyon & Eckhardt.

Man and the Challenge (film), Science Fiction, NBC, 8:30-9 p.m. Chemstrand via Doyle Dane Bernbach and R. J. Reynolds via William Esty.

Have Gun, Will Travel (film), Western, CBS, 9:30-10 p.m. Lever Bros. via J. Walter Thompson and American Home Products via Ted Bates.

Deputy (film), Western Anthology, NBC, 9-9:30 p.m. Kellogg via Leo Burnett.

Sunday, Sept. 13.

UN In Action, News, CBS, 11-11:30 a.m. Sustaining.

Riverboat (color) (film), Action-Adventure, NBC, 7-8 p.m. Corn Products via Lennen & Newell.

Maverick (film) Western, ABC, 7:30-8:30 p.m. Kaiser Industries and Drackett, both via Young & Rubicam.

Monday, Sept. 14.

Westinghouse-Desilu Playhouse (film) Variety-Drama, CBS, 10-11 p.m. Westinghouse Electric via McCann-Erickson.

Tuesday, Sept. 15.

Sugarfoot (film) Western, ABC, 7:30-8:30 p.m. Participating.

Laramie (film) Western, NBC, 7:30-8:30 p.m. Participating.

Fibber McGee & Molly (film), Comedy, NBC, 8:30-9 p.m. Singer via Young & Rubicam and Standard Brands via J. Walter Thompson.

Wyatt Earp (film) Western, ABC, 8:30-9 p.m. Procter & Gamble via Compton and General Mills via Dancer-Fitzgerald-Sample.

Alcoa Presents (film) Drama, ABC, 10-10:30 p.m. Alcoa via Fuller Smith & Ross.

Wednesday, Sept. 16.

The Millionaire (film), Drama, CBS, 9-9:30 p.m. Colgate via Ted Bates.

Thursday, Sept. 17.

Bachelor Father (film) Situation Comedy, NBC, 9-9:30 p.m. American Tobacco via SSC&B and Whitehall Labs via Ted Bates.

Friday, Sept. 18.

Rawhide (film) Western, CBS, 7:30-8:30 p.m. Participating.

SPECIALS

Miss America Pageant, CBS, 10-midnight, Saturday, Sept. 12. Philco via BBDO.

Arthur Godfrey, (tape) Variety, CBS, 10-11 p.m. Wednesday, Sept. 16. Participating.

Woman! Educational, CBS, 2-3 p.m., Thursday, Sept. 17.

America Pauses in September (tape) Variety-Music, NBC, 8:30-9:30 p.m., Friday, Sept. 18. Coca-Cola via McCann-Erickson.

NBC-TV Soft-Pedals Nielsen, Trendex, With Arbitron Getting Major Play

Next season NBC-TV says it will rely almost solely on Arbitron ratings for overnight reports on its program premieres. Web is going to drop the traditional Trendex overnights, except for very few instances where preems are concerned and except for the regular Trendex monthly service.

Shift of emphasis to Arbitron, which the web says almost matches the national Nielsen rating returns, has been made, in good measure, as a counter-stroke to Nielsen. Latter research house is dickering a new contract with all three networks in tv, and none of them intends to continue with Nielsen beyond the end of their present contracts (running nearly another year) unless, they say, Nielsen markedly softens contract demands.

NBC becomes the first of the webs to stress an alternative to the use of Nielsens, apparently using this stress as a hedge against

(Continued on page 38)

KTLA's 'What Is It?'

Hollywood, Sept. 8.

"What Is It?" live half-hour comedy panel stanza created by Hal Kanter and Sid Dorfman has been slotted as the first new entry in KTLA's revamped fall program lineup.

Met B'casting's 'Labor Bias' Rap

Washington, Sept. 8.

The AFL-CIO filed a formal complaint Thursday (3) with the Federal Communications Commission charging Metropolitan Broadcasting Corp. and its tv stations WNEW, New York, and WTTG, Washington, with "one-sided" programming during the Congressional fight over labor legislation.

AFL-CIO asked an "immediate and full investigation" by FCC and requested that the big labor union's letter be kept in the files for consideration when the two stations ask for renewal of their licenses.

The complaint, signed by AFL-CIO Associate General Counsel Thomas E. Harris, objected to an Aug. 25 interview on both tv stations in which staffer Matthew Warren questioned Sens. John L. McClellan (D-Ark.) and Sam Ervin (D-N. C.) on labor bills.

"The questions read to the Senators were one-sided, based on premises that were false and were not designed to seek out the truth,' the complaint stated. "Sens. McClellan and Ervin made patently political appeals for public support of their position on a controversial federal legislative issue still pending in Congress. Their misstatements of facts were allowed to stand unchallenged, and the film clips chosen by the broadcaster to dramatize the program were not designed to provide information for the viewers but

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Brit. TV's August Biz $9,016,750

London, Sept. 8.

Total revenue from advertising raked in by the British commercial television companies in August was $9,016,750 from 19,924 spots. Associated - Rediffusion, covering the London area weekdays, led the field with $1,937,750 from 1,623 spots, according to Media Records Ltd., while Granada TV Network was runner-up with $1,873,000 from the 3,058 ads it showed in the Lancashire and Yorkshire regions weekdays.

A-R, operating a guaranteed audience rate card scheme for advertisers, says that the 2,211 commercials transmitted in the 10 weeks (June 22-Aug. 28), during which its summer card was operative, produced 35 times more revenue than the summer rate card of last year.

CBS' 'STAY EAST, YOUNG MAN'

Then & Now Allegiances

CBS-TV's acquisition of Al McCleery last week puts the climactic touch to a five-year transitional period which now finds a major chunk of ex-NBC production talent now toiling in the Columbia vineyards.

The scorecard speaks for itself:

Producer	NBC 1954-1955	CBS 1959-1960
Fred Coe	Producers' Showcase	Playhouse 90
Robert Banner	Dinah Shore Show	Garry Moore Show
Herbert Brodkin	Alcoa-Goodyear Theatre	Playhouse 90
Perry Lafferty	Robert Montgomery Presents	Revlon Specials
Gordon Duff	Justice	Hemingway Specials
Leland Hayward	Specials	Fabulous Fifties
Norman Felton	Robert Montgomery Presents	CBS Workshop
Albert McCleery	Matinee Theatre	Development

Hayes So High on Network Radio He Even Envisions 'Few Cents' Profit

By ART WOODSTONE

CBS Radio anticipates that during the fourth quarter of 1959 the network will break even, or, as one of the web's key execs put it, "perhaps make a few cents." For a radio network—any radio network—registering black ink over a period of as much as three straight months is unusual, since for the past half decade, they've all had to scratch to keep out of the red, and have been unsuccessful, except perhaps for a week or two of a time.

Arthur Hull Hayes is going to confront CBS' 193 radio affiliates with this report when they convene for their annual conclave in New York on Sept. 23-24. Because of the happy-break-even situation and other factors, Hayes doesn't expect any serious outcrys from the CBS affils, although, since there are still a couple of weeks until the big day, he's not willing to make any irrevocable predictions.

Arthur Godfrey has agreed to be the guest speaker at the affiliate luncheon the first day at the Waldorf Starlight Roof. And it's no coincidence that somewhere during the time of the powwow, CBS will announce that the recently ill performer is practically SRO on his morning strip. At the moment, Godfrey's 9:05-10 a.m. stanza is between 85% and 90% sold out for the fall season. And the new Garry Moore show, returning to CBS Sept. 28, the same day as Godfrey, is already SRO.

CBS Radio brass believes that the bullish sales picture will be helpful in meeting any problems that might arise during the two-day meeting. And, furthermore and probably more important, Hayes will hold a juicy carrot up to the stations—the possibility that by next year they can contemplate some form of compensation for the 30 hours a week of the Program Consolidation Plan, which since its inception a year ago has paid money strictly to CBS. Of course, if any when there is compensation for these 30 hours, it will not be anything like the monies paid of yore to stations.

Meantime, according to CBS, the

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$60,000,000 AMPEX BILLINGS FOR '59

Redwood City, Cal., Sept. 8.

Five officers of Ampex Corp. have upped to vp status to meet demands of company's expanding growth, expected to hit $60,000,000 in sales during the current fiscal year.

New vps include John Jipp, instrumentation division manager; Neal K. McNaughten, professional products division manager; Herbert L. Brown, manager of Ampex Audio Inc.; Jon M. Leslie, general manager of Orr Industries Inc.; and Walter T. Selsted, research director.

Gotham Stations See 4th Quarter Grosses at Peak

Local biz in the N. Y. market is buzzing with the possibility that the fourth quarter of the fall season will see many of the outlets in the seven-station market hitting record grosses.

Heavy biz is reported by the three web flagships, WCBS-TV, WRCA-TV and WABC-TV, as well as indie WPIX. There's every reason to believe that WNEW-TV, WOR-TV, WNTA-TV will share in the gravy train, in some proportionate measure.

Credit for the upsurge is attributed to the many new local advertisers entering the medium. Minute participations in the major outlets have become a scarce item to buy. Generally, the vigor of the economy and the recognition of the medium as all-important are considered prime reasons for the windfall of biz that's being plunked down in the Metropolitan market.

WRCA-TV reports that 10-second I. D.'s once again has become a popuar buy. WABC-TV, with a strong assist from the web, finds itself in the healthiest position it's enjoyed in years. (See separate story for the WPIX situation.) All in all, the network groundswell of good biz is reflected in the buying now going on in the No. 1 market in the country.

NBC-TV PLANS PILOT ON 'MICHAEL SHANE'

NBC-TV is very hot for "Michael Shane, Detective," the onetime radio series. Web, which the past several months has evidently had a hold on the half-hour Four Star format, has slugged it as a "must."

Network has committed for the rights to the stanza, even though there is no pilot yet. It's reported a pilot wll be done shortly and then shelved until January, in case there are any mid-season program cancellations.

ABC-TV Mulling 'T or C' Daytime

"Truth or Consequences," which was bumped on NBC-TV, may find a berth as a daytime strip on ABC-TV. Program, along with a soap opera and other entries, is being considered either as a possible replacement for an existing show, or an entry if the web expands its daytime programming.

Web's daytime programming now begins at noon. Execs are mulling the eventuality of opening the web lineup at 11 a.m., giving it another two half-hours to fill.

In nighttime, web added about $400,000 worth of Procter & Gamble biz, with the soaper taking minute spots in "Untouchables" and "Leave It to Beaver."

PALEY DIRECTIVE BOON TO GOTHAM

By GEORGE ROSEN

In a directive handed down by board chairman William S. Paley, CBS-TV is off on a "let's build up New York" kick. As a result of huddles between Paley, tv prexy Lou Cowan, administrative v.p. Jim Aubrey and program chieftain Oscar Katz, the network has initiated a concerted campaign to develop Gotham-berthed manpower and programming.

When CBS went out last week and hired away from NBC Al McCleery, it was another step in the "new direction" the network is taking toward upgrading the status of New York as a major production centre.

The directive comes at a time when the "Hollywood-made" tag, in both live and film areas, has taken on even increasing improtance (not only at CBS but among all the tv networks) with Gotham originations lagging almost to the point of decimation.

It looks now like CBS is out to change all this—or at least stem the tide. The "stay east, young man" directive has been implemented on a variety of fronts, under the direct supervision of Mike Dann, veepee in charge of programming in New York, to whom the various creative components will report. As witness:

Designation of New Yorkberthed Lester Gottlieb as director of program development;

Appointment of McCleery, operating out of N.Y. on development of programming;

The moveover of Larry White from Benton & Bowles to spearhead New York activity in the areas of the web's daytime-programming, which he now heads;

The go-ahead to Bob Banner, producer of the Gotham-berthed "Garry Moore Show," to develop a new musical project;

The shift east of Herb Brodkin, who will concentrate on development of at least two new major projects out of New York;

The decision to upgrade Fred Coe's activity in the east (to supplement his "Playhouse 90" contribs);

The development of the new hourlong N.Y.-originating comedy series by Nat Hiken (with the web now hopeful of bringing over Max Bygraves from England to emcee the series, Robert Dhery having bowed out);

The increased New York emphasis being put on Dick Lewine's area as director of specials;

The decision to make New York headquarters for all creative activity being pursued by Gordon Duff, Leland Hayward and Perry Lafferty (latter will be producing the new Revlon-sponsored specials being fashioned by Goodman Ace).

Also under the Dann wing will be Mike Grilikes as director of film and Bob Milford as manager of the program department.

Thus the creativity ball has been tossed back to New York for the boys to run with it. It's just a problem now of delivering.

Time Mag's AM Grid

Time Magazine has signed to sponsor the WCBS Radio, New York, schedule of Saturday afternoon Ivy League football games this fall.

Play-by-play sked starts Sept. 26. In all, there will be 10 games covered by the CBS flag.

Cowan Decries Top 10 Be-All-End-All & Urges TV Values Be Reexamined; Sticking Around for 'Fun & Furore'

CBS-TV prexy Lou Cowan sees the medium at the crossroads; unless everyone (networks, agencies, sponsors and others with a vital stake in its future) dedicate themselves to a reexamination of program values and help generate a wider acceptance of and enthusiasm for tv's qualitative output, then television is headed for trouble with the status of a second-rate medium.

If audiences look to tv only for westerns-action-mystery-whodunit shows ("we're all guilty of pitching them, to varying degrees"), then something is basically wrong with a medium that has proven time and again it is capable of much better, says Cowan. There must, he says, be a broader base of acceptance; an appreciation on the part of the sponsor and the agency for worthier product. Lacking that appreciation—"and the '59-'60 season should go a long way toward resolving the status of things—tv will be no better and no worse than the average nabe film house," in the opinion of the CBS prexy.

Cowan sees much of the responsibility resting with the agencies and their tv clients. There must, he says, come a day of reckoning when the Top 10 on the rating charts will no longer be the ultimate criterion on the hit & flop parade and when other and more basic values are applied in determining the worth of a show to a sponsor. As an initial approach, Cowan advocates a Top 40 assessment, when worthy programs will be properly and conspicuously projected in their true light. A Top 10 listing, he avers, can doom a good show to oblivion; a sensible Top 40 base can give it a deserving limelight.

Cowan's been toiling through the summer months putting CBS-TV's administrative house in order. "With the start of the new season we're now geared for maximum effectiveness. All the pieces have been put together and I'm convinced that, along with the best balanced schedule of programming, we've got the top operational team in years. From now on it's our job, as it is everybody's job, to give 'quality' its just desserts."

It's for that reason, among others, that Cowan's anxious to stick around. He has no intention of resigning for a long time. The challenge in helping to elevate

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Where's Borge?

London, Sept. 8.

BBC-TV's 60-minute show starring Victor Borge, "Comedy In Music," aired Aug. 30, doesn't figure in any top 10 list for the week—regional or network—according to Television Audience Measurment Ltd. Program was the initiator of a fall schedule of vaude shows that will feature several American topliners, including Eddie Fisher, Alan King and Harry Belafonte.

BBC-TV says it hasn't any audience figures to give out on the Borge hour, but compiles same only when skeins are involved.

Stern's Status As 'Mr. Subsidiary' On NBC Dickering

Status of Alfred Stern, director of international operations for NBC, as a sort of vicepresident in charge of all subsidiary activity for NBC, moved in the ascendancy this week with considerable new activity channelled into the Stern corral.

Memo directed to the NBC executive staff by prexy Robert Kintner, in which Stern was designated for the additional chores as a means of "centralizing management responsibility," suggested that NBC may be envisioning an expansion of its vistas, notably in the area of (1) music publishing; (2) book publishing; (3) theatrical enterprises. These three, along with sale of film prints to educational institutions and service organizations, are mentioned specifically in the Kintner directive, along with merchandising and licensing of subsidiary program rights.

The precise extent of expansion is not spelled out. In his present status as director of international operations, Stern has touched base in many of these areas in overseas dickering involving NBC, and it's anticipated that the knowledge gleaned from the offshore activity will be applied to the U.S. base of operation.

It's particularly in the legit field where NBC will be doing some heavy investment next season, partially underwriting half a dozen shows, including "Sound of Music," the new Mary Martin entry; "Saratoga," "Cheri," "Gang's All Here" and "Time's Fool." Latter two are being produced by Kermit Bloomgarden. In addition, it has a percentage stake in "Redhead."

Mort Mitosky, who had been handling NBC's legit activities on a consultancy basis, remains as theatrical consultant for RCA, the net's parent company. In that capacity, he'll continue to independently put together theatrical deals for submission to NBC.

WABC Late Nite Comic Showcase

Former Army buddies of the "Phil Silvers Show," Maurice Gosfield (Doberman), Harvey Lembeck (Barbella) and Allen Melvin (Henshaw) join comic Dayton Allen in an hour "live" show on WABC-TV, N.Y., to be telecast Monday through Friday at 11:15 p.m.

Tentatively titled "Everything Goes," the show will be produced by Bob Rehbock, formerly associated with such programs as "The Steve Allen Show" and "Midwestern Hayride." Starting date is planned for mid-October.

Four comics will be assisted by an orchestra, a chanteuse, celebrity guests and a nightly "live" studio audience.

Understood that WABC-TV's major live entry is a forerunner of other "live" shows being planned for the web's N.Y. flagship. Comedy writers Jim Lehner and Bob Condon will do the scripting. Team has been associated with Jackie Gleason, Red Skelton and Jonathan Winters. Roger Shope will direct.

315—Victory for Stanton

The battle over 315 (equal time), the industry has been quick to recognize, will stand as a lasting tribute to CBS corporate prez Frank Stanton, whose leadership in taking up the cudgels on behalf of the sweeping revisions was apparent from the very beginning of the fight.

Both in his on-the-air and off-the-air activity, Stanton was unstinting in carrying the torch for Section 315 amendments, and if Congress failed to respond with total repeal, it handed the broadcasters the next best thing, thanks to the barrage inspired by Stanton. All it awaits now is President Eisenhowers' signature (see separate story).

435 (Madison Ave.) and 315 have now become synonymous.

Year-Round Market-by-Market Selling Pattern Here to Stay

The year-round approach to market-by-market selling is an established trade practice. But Michael Silleman, prexy of NTA program sales, feels the same approach should be adopted for the national and regional sale.

Silleman, whose program sales division now will concentrate in the national, regional nad station group areas, points to the early sales made to network advertisers this year. Sales began as early as April. The sales pitch and followup was delivered earlier. Then selling for the upcoming season didn't come to a complete halt until late summer. The casualty season on network tv starts in January. Preparation for that selling season begins almost with the fall. In short, he cited the year-round development of sales on the national level.

Turning to regionals the NTA division topper cited the constant weaning of new regionals into the syndication fold. Many potential regional advertisers now are in spot and/or using other media, print, magazines, billboards, etc. It's an all-year round job to corral such sponsors into syndication.

The bulk of the major traditional regionals still buy heavily in the spring or summer for fall airing of new shows. But there are many regionals still unsold. Falstaff Beer begins a new regional spread in January and there are others whose regional spreads expire almost monthly.

In short, the year-round market-by-market selling approach now has taken hold of the biz on the regional and national levels.

Tidy House in Big 'Polka Parade' Buy

Hollywood, Sept. 8.

KTLA and Guild, Bascom & Bonfigli Agency have consummated what is described by Jim Schulke, v.p. in charge of Paramount Television Productions, as the largest regional sale in the history of vidtape syndication.

Involving a 34-market purchase of Dick Sinclair's "Polka Parade" by GB&B for Tidy House Products Co., of Iowa, prime time will be cleared on stations in midwest, THP's distributon area.

"Parade" is currently bankrolled, in an hour-long format on KTLA, by Farmer John Meats. Rather than jeopardize the local sponsor, which uses integrated blurbs and sponsor identification on the set when show itself is in production, KTLA, in an unprecedented move, will produce an additional half-hour version of series, solely for Tidy House. Additionally, since THP thus will use the same type of sponsor participation as Farmer John, a third series will have to be produced for sale to other sponsors in other cities.

Show has run for three years on KTLA, and will continue this Fall. It features Sinclair, as emcee, along with Julie Hand, Walter Ekard, Jad Paul, a dance group and the All-Star Polka Band.

STROH'S BREWING DENIES 'VIKING' BUY

Detroit, Sept. 8.

Stroh's Brewing hasn't bought United Artists Television's "Tales of the Vikings," contrary to UAT's statement in N. Y. that the midwest brewery has signed up for a regional spread.

Agency spokesman associated with Zimmer, Keller & Calvert said Stroh's looked at "Vikings" along with other syndicated properties. He indicated that "Vikings" would be turned down. As to other properties, agency exec said a decision at this point is a bit premature. He explained the client's budget still has to be set. Stroh's normally buys same 20 markets.

UAT Preps New Entry

United Artists Television, now out selling "Tales of the Vikings," will have its next property for the regional level in latter October, or early November.

Next property will key the expansion of sales personnel. UAT's sales staff now numbers 16, with another nine sales execs due to be hired, when UAT fires the gun on its new property. Next year, UAT plans to put four properties into first-run syndication.

Latest sponsor deal to be made on "Vikings" is Royal Castle, which took the show for five Florida markets. Royal Castle inked for Miami, Orlando, Tampa, West Palms and Ft. Meyer.

WPIX Sees Return Of Program Buys Vs. Participations

WPIX, N. Y., which expects the upcoming fourth quarter to be the highest quarter in the outlet's history, finds there has been a return to program buys on the station.

The switch isn't too pronounced (most of the advertiser coin still is being spent for participations), but it may be a straw in the wind which will gain momentum with time. Two seasons back participations, in much the same manner, began with a straw in the wind only to be followed by a virtual avalanche of such biz, as opposed to program buys.

Program buys include two double - exposures, "Shotgun Slade," Ballantine, and "Sea Hunt," Bristol Myers and Sun Oil. Bristol Myers and L&M have taken six programs, General Foods and Chunk Candy have picked up the tab on "Brave Stallion," and Heidi Candy has renewed on "Sergeant Preston of the Yukon." General Toy has half-sponsorship of the "Popeye" and "Three Stooges" strip. Ward Baking has the five-minute "Clutch Cargo" strip.

Consolidated Edison is riding on the 7:10 to 7:25 John Tillman news strip; Chemical Corn Exchange has taken Kevin Kennedy and the news at 7 p.m. Arnold Bread has early evening weather and Delco Batteries late evening weather.

Station, for the upcoming season, is giving up its themtatic block programming which was adopted last season. Reason for the return to its traditional programming structure is that the Daily News indie found that it couldn't corral sufficient fresh syndicated product to carry the thematic approach

One-minute spots between programs now is sold out. Participations in shows are reported to be going at a good pace. Station, incidentally, has ordered another Ampex machine.

ADVICE TO LOVELORN AS ALEXANDER ENTRY

Hollywood, Sept. 8.

Alexander Film Co., tv commercial production outfit, has a syndication entry, "Love Is the Problem," produced by Jerry Fairbanks.

"Problem," an advice to the lovelorn panel show featuring celebs as guestars, is designed as a daytime telefilm strip. Sixty-five half-hour episodes are being produced. Regular panel consists of Barbara Dean, columnist; Dr. Eleanor Metheny, human relations expert; and emcee Freeman Lusk. Slated guestars include Hermione Gingold, Pamela Mason, Phylis Kirk, Art Linkletter, Edgar Bergen and Louis Jourdon.

One of the initial stations to ink for the show is WABC-TV, N. Y.

Custer Massacre 2-Parter

Hollywood, Sept. 8.

The so-called "Custer massacre," originally intended for a single hour-long stanza of Warner Bros. TV's "Cheyenne" teleseries, will be expanded into a two-part, two-hour frame.

After viewing "Requiem to Massacre," WB exec producer William T. Orr ordered a second segment to more fully expound of subject of historical incident.

WPIX, Too Busy, Shops Around For Distributor On Its Telementaries

WPIX, N. Y., which has been successful in syndicating its series of telementaries, wants to get out of the distribution biz and is looking around for a syndication house to take over.

Latest entry, "Cold War-Berlin Crisis," syndicated to 65 stations in the U. S. and Canada, has been booked into the Embassy Newsreel Theatre for an exclusive showing. Producing station WPIX still has to play the telementary, although other stations taking the show have telecast it.

Station is waiting for a hot turn of events in Berlin before slotting it—with or without a sponsor, according to station execs.

Next telementary scheduled by the station is the story of Eva Peron, titled "Woman Behind A Dictator," to be coproduced by the same team of Walter Engels and William L. Cooper Jr.

When a syndication deal with a distributor is effected deal will encompass future telementaries as well as the three already produced. Station execs say they just don't have the time to attend to the distribution of the properties.

WCBS-TV'S NIBBLE FOR SYNDICATORS

Telefilm syndicators who drew a blank to date on WCBS-TV, N. Y., for this upcoming season may have a spot opened to them shortly for one half-hour entry.

Network has given up the 7:30 to 8 p.m. Tuesday spot for a 52-week period to its affils. Previously, the web held out the possibility that it would move into that slot comes January. Web N. Y. flagship, with that in mind, first planned to use reruns of "Peoples Choice" for the slot. But now that it's cleared on a 52-week basis, flagship is casting around for a first-run syndicated property. It's the only nighttime midweek half-hour period opened for syndicated properties this season on the station.

WCBS-TV, in daytime, has a number of stripped rerun syndicated properties. They include "Topper," at 9 a.m., now followed by "Our Miss Brooks," with "Burns and Allen" at 1:05; and "Life of Riley" at 5 p.m. Otherwise, the flagship outlet is slim pickings for syndicators, more so this year than ever.

Vidpix Chatter

Robert C. Bennet named creative director of MGM-TV's industrial film department . . . **Dr. Francis Horwich** of "Ding Dong School" arrived in N.Y. yesterday (Tues.) to kick off publication of her latest book and to herald the rebirth of her "Ding Dong School." Title of the book, published by McGraw-Hill, is "The Magic of Bringing Up Your Child." WNTA-TV, Newark-N.Y. indie, is stripping "Ding Dong" comes the fall . . . WNEW-TV has bought "Cannonball," "Not for Hire," and "Counterspy," as their first-run entries for the new season . . . Taped "Divorce Court" is returning to WPIX, N.Y. . . . **Leo Silber,** house counsel at Official Films, resigning effective Oct. 1, Silber, in addition, supervised Official's foreign sales division since 1957 . . . **Samuel Gang**, director of international sales for Bernard L. Schubert, Inc., this week started a five-week tour of markets in Mexico, Central America and Columbia, Peru, Venezuela, Cuba and Puerto Rico . . . Ad and promotion director **Lee Francis** of ABC Films leaves New York today (Wed.) for two-week junket to Manila, Hong Kong and Tokyo in connection with the firm's "Counterthrust" series being shot on location in the Far East.

Crawford & Ziv: $1,000,000 Battle

London, Sept. 8.

Broderick Crawford and Ziv Television Programs are in the middle of a hassle about coin and contract. Crawford recently came to Britain and announced that he'd bowed out of the "Highway Patrol" series to spend at least two years here making a film, and a series of tv shows as a Treasury man, for John Nasht of Renfield Films.

Crawford claims that Ziv owes him nearly $1,000,000. Ziv insists that he is still under contract to them and, allegedly, refuses to pay him the money he claims. Crawford sent his son home as "a hostage." "They know I'm too fond of him ever to stay far away from him," says the actor.

Meanwhile, the Ziv attorney, Ed Malkin, and Crawford's vis-a-vis, David Getz, are in huddles. Crawford is preparing to start his British stint lacking only, he says sadly, his million bucks.

KTLA Down to 33-Hour Film Week With a 72% Live Sked

Hollywood, Sept. 8.

KTLA will be the "live" wire, of Los Angles television this fall when, beginning the week of Oct. 5, an unprecedented 72% of the Paramount-owned channel's total programming will be of the live-tape variety. New schedule calls for 84 hours of "live" programming as compared to only 33 hours of film, according to Jim Schulke, veepee in charge of Paramount Television Productions. "Live" entries will include at least eight properties new to L. A. television.

Motion pictures, ordinarily the backbone of indie station programming, have been reduced to a very small portion of KTLA's program lineup. Only six feature films will be presented per-week during the evening hours, only one per-day will be screened as part of the station's daytime lineup on weekdays, and five films will be aired Saturdays and Sundays. This is considerably lower than that of the average station cinema menu on local television.

Among the new "live" programs scheduled to make their debut this fall on KTLA are: "Mike Wallace Interview," half-hour vidtaped interview series distributed by National Telefilm Associates; "Beat the Genius," half-hour "live" and vidtaped quiz series produced by Ross-Danzig and starring Art Baker; "Table Hoppers," half-hour live-tape musical produced by Bill Cox and co-starring Duke Mitchell and Betsy Duncan with nine-piece orchestra and guest stars; "Dixieland Small-Fry," a half-hour live-tape musical produced by Tom Cole and Bill Hollingsworth; "Secret Jury,' half-hour live-tape drama starring Ross Martin; and "What Is It?", half-hour live-tape comedy-panel skein moderated by Hal Kanter.

Other "live" and vidtaped offerings poised for fall kickoffs are: "Emergency Ward," half - hour drama starring Vinton Hayworth; "Youth Court," half-hour courtroom dramatization starring Rusty Lane and going into its second season on the station; "Municipal Court," hour - longer starring

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Ray Scott's Coml's

Raymond Scott, former musical director of "Your Hit Parade," is devoting most of his time now to the creation of musical commercials.

Chuck Barclay has been named sales manager of Scott's "The Jingle Workshop," offices of which are in N. Y.

Mex Producers See International Spread on Vidpix

Mexico City, Sept. 8.

Robert Kenny, Channel 2 functionary, revealed that Mexico is readying ambitious programming plans for "hundreds of filmed tv programs" for the European and Latin American markets.

Idea is to "internationalize" Mexico's television industry and in segments, especially prepared for overseas markets, plan is to use top stars such as Cantinflas (Mario Moreno), Pedro Armendariz, Domingo Soler, Maria Felix (who has shied away from television so far), Ana Luisa Peluffo, etc.

Kenny said that best talent — writing, directing, acting—is to be used in series designed to be sold in foreign areas expressing an interest in Mexican tv material.

A great many Mexican performers, including Cantinflas, Armendariz, and other top draws, have shunned television because of low fees. Pay scales for appearances in the programs for foreign distribution may not be much fatter, but Kenny expressed thought that stars might cotton to idea of building up names on an international level.

The programs will not be shown in Mexico, Kenny added. A check with other sources revealed that idea is still in formulative stages and that "hundreds of programs" phrase has to be taken with a considerable grain of salt. Still, a definite move is on the way in Mexico to film tv material for the International market.

Apart from the Channel 2 plans, private producers, also thinking in terms of higher investment return, are looking into possibilities of doing more universal appeal series for sale outside of Mexico.

U.S. TV PIX UNDER MEXICO SCRUTINY

Mexico City, Sept. 8.

Mexican censorship of television channels will be stricter from now on, in a move to have programming conform to family audiences. Affected may be a number of American western-crime series playing here in dubbed versions such as "Gun for Hire," "Colt 44," "Mike Hammer," "Alfred Hitchcock Presents," "The Naked City," etc.

There are no specific complaints against the American produced series as yet, but authorities are monitoring the shows. A mild suggestion has been issued to producers to "tone down" the rough stuff and scenes of violence.

A Mexican program did not, however, get the kid glove treatment. The Department of Communications temporarily suspended the "Thousand Faces" program, telecast over channel 4.

Ziv Weds Clients To Tobacco Buys

Ziv, with its complement of 117-man sales force, has effected alternate sponsorship "marriages" in a wide array of markets bought by American Tobacco. Two shows involved are "Lockup" and "This Man Dawson."

When alternate sponsorship wasn't found, stations bought the skein. Tobacco firm for Lucky Strike is understood to have inked for a 13 over 26-week deal, one of those shorttermers. "Marriages," via alternate advertisers or station buys, was effected in the 57 of the 59 markets taken by American Tobacco.

Advertisers cosponsoring on "Lockup" include: Old Monastery Wine, WNHC, New Haven; Autocrat Coffee and Tea, WJAR, Providence; Armour, WJAC, Johnstown-Altoona; Ortlieb Beer, WRCV, Philadelphia; Phillips Petroleum, Chicago and Dayton; and Duffy-Mott Baby Foods, WHBC, Rochester.

New deals on "Dawson" include Standard Oil of Indiana, Kalamazoo, Indianapolis, Pittsburgh, Kan.; Mason City, Ia; and two other

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'59-'60 SYNDICATION JITTERS

Things to Watch

New season represents a first for a number of syndication houses and properties.

The first property to be acquired for distribution under the banner of Independent Television Corp. (ITC) "Four Just Men" will be in the syndication rating derby comes this fall. Its audience reception also will be closely watched for a new insight into U.S. acceptance of British product. Property, made by Sapphire Films, Ltd., stars Dan Dailey, Jack Hawkins, Richard Conte and Vittorio De Sica—no small draw in the syndication field.

"Tales of the Vikings," also to unreel this season, represents United Artists Television's maiden voyage in syndication. It's a tall order for the telefilm "Vikings" to fill the boxoffice draw of the Kirk Douglas starrer. How well it does will be reflected in upcoming ratings.

"Congressional Investigator" is the first syndication entry under the aegis of Henry Plitt, ABC Films prexy who replaced George Shupert when the latter moved over to head MGM-TV. Plitt, when he was a regional exhibitor chieftan for American Broadcasting-Paramount Theatres, headquartering in New Orleans, experienced the wide interest in the Kefauver crime hearing in his area. When he moved into his new job, one of his first decisions was to give the greenlight on "Congressional Investigator." Whether his decision proves out will be settled in this outing.

ITC resurrected Dr. Francis Horwich's "Ding Dong School," which has a long history of networking and being telecast in Chicago locally. ITC is selling the show for daytime stripping, either via vidtape or vidfilm. How long the "School" bell will ring is more of momentary interest, in the face of networks stripping vidfilm series ranging from "I Love Lucy" to "Blondie" in daytime.

Official Films has one of the first featurette telefilm series on the market. The title "What Are the Odds" tells the theme of the show. Celebs and others are questioned about odds ranging from becoming a millionaire before the age of 10 to a passenger being swept off an ocean liner. Three featurettes are incorporated in a half-hour. Rhetorically, the question can be asked "What Are the Odds" on the show.

(For a more detailed analysis of the season see accompanying story.)

Peak Billings for Ziv's Foreign Division; Dubbing Hits Into Profits

Ziv's foreign division hit an all-time sales record for the fiscal year ended Aug. '59, experiencing a 46% rise over the previous year, according to Ziv's international topper Ed Stern.

While grosses may be up, the cost of dubbing is no small expenditure and it'll be some years before foreign profits equal those of the domestic market, Stern added.

Ziv, expanding its foreign operation, will open offices in Toronto this week, under Mike Burns, with Montreal headquarters scheduled to start operations in early '60.

Bud Chase has been added to the Latin American sales force preparatory to supervising the inauguration of its new Puerto Rico office in San Juan in November. Chase will headquarter in San Juan to service Puerto Rico and Venezuela primarily. Ziv's Latino sales is under the direction of Ralph Franklin.

Burns, new chief of the Canadian operation, was formerly advertising sales director for the Cincinnati Times-Star.

In the foreign market, latest

(Continued on page 38)

Ballantine Buys 'Johnny Midnight'

P. Ballantine & Sons have signed for 26 major markets on a new MCA TV syndication entry, "Johnny Midnight," starring Edmond O'Brien.

Deal for the series, which will premiere in Jan., '60, covers most of the Eastern states and was set via William Esty Co. "Midnight" is the third series to be placed on the syndication mart by MCA in past few months the others being "Shotgun Slade," which Ballantine bought for a regional, and the Rod Cameron starrer, "Coronado Nine." Cameron starrer also will premiere in January for Falstaff, which bought a healthy regional.

Putting three syndication shows in the hopper in so short a period represents a high-point for any syndication house, indicative in MCA TV's case of humming biz.

New "Midnight" series will be produced at Revue Productions by Jack Chertok.

ABC's Plitt to Mexico On 'Bandido' Series

ABC Films prexy Henry G. Plitt planed to Mexico early this week for production discussions on the company's "Bandido" stanza which will be made in cooperation with Ronrica Productions.

The Civil War series will star Sonny Tufts and be shot on location south of the border. Plans are for 39 episodes.

WABC-TV's Nix On Double-Exposures; Sets 4-Spot Plan

WABC-TV now has joined the other web N. Y. flagships in a firm stand against any future double-exposures, the telecasting of a sponsored series by two stations, one being an indie.

WABC-TV topper Joseph Stamler, citing "Sea Hunt" as an example, said that double exposure waters down the audience pull of a show. In an effort to give the sponsors a bigger shake in the N. Y. market, WABC-TV has adopted a policy of offering four one-minute spots in a half-hour episode. Budweiser, via D'Arcy, wanted to double expose "U. S. Marshal," but WABC-TV prevailed upon them not to, offering them the station's four-spot plan, instead of the usual three minute spots in the half-hour. Station gets the fourth one minute by editing the half-hour episode, scissoring 60-seconds of the episode. Stamler defended the practice, maintaining that editing for four minute spots is a common practice with stations across the country in placing participations.

Stamler maintained that audiences are confused by two stations playing the show, the indie always following the web flagship with a repeat of the episode. Stamler freely acknowledged that "Sea Hunt" ratings have declined quite a bit since its removal from

(Continued on page 30)

MUCH AT STAKE AS SEASON ROLLS

By MURRAY HOROWITZ

With syndication locked in a tough competitive battle, probably no season spelled so much to such a comparative few as the new season which is about to unroll.

From the majors to the minors, the Labor Day weekend ends the big push on fall entries and attention is shifted on (1) possible new entries (2) the lessons to be learned from the new season.

There's a good deal of crystal ball thinking already underway, based on the selling experience of the '59-'60 outing. What comes later, when the ratings begin pouring in and sponsor satisfaction is weighed, also is receiving a good deal of hard speculation. The fate of more than one company and its respective execs rests on guessing right.

The big point that stands out in the wake of the selling season is that the low-budgeted, quickie syndication telefilm entry budgeted under $27,000 hasn't a chance on the regional level. That's been a development which was crystalized in this selling outing. Stations still may be buying the low-budgeters, a few of which are making the rounds, giving up production values for a cheaper telefilm show to place spots. But the savvy regionals and their agencies have turned cold shoulder on them.

But where are the answers being sought from the experience of the new season? They range from the possible ascendency of ABC-TV, in the inter-network battle, and what that would mean on the local affil level, to the rating pull of that vidtape syndication infant, to the possible further shrinkening of the number of syndication companies.

In many markets, syndicators and advertisers have preferred placement of syndicated property on a CBS-TV, or a NBC-TV outlet. That is, in the past. With ABC-TV's commercials strength climbing, the affil in the local market also is gaining additional strength. In situations where the ABC-TV affil was the third choice for syndication placements, it may become the prime target—depending on what happens this season.

Vidtape shows, still no major force as yet in the biz, nevertheless has been a growing development. For the first time, there will be enough of vidtape shows to measure them against competitive conditions in sufficient markets to clarify the vidtape commercial potential NTA has vidtape shows ranging from "Mike Wallace Interviews" to Henry Morgan. In more than one situation, a bloc of NTA vidtape shows has been used to replace what ordinarily had been feature slots. How well they hold ratings compared to the defunct pix programs is of keen interest.

Then, there are the offbeat entries. Will they love baseball in the winter as they do in the summer? Two vidtape baseball syndicated properties are making the rounds, one composed of vidtape replays of the American and National League games, and the other package is made up of newly-played games of the Cuban winter

(Continued on page 38)

Cal Nat Hot in N.Y.

They love California National Productions in New York. In one of those rare cases where a syndicator has all of its available product sold in the met market, the NBC telepic subsid lists 24 series as being placed on six of the market's seven tv stations.

Actually, the tally improves CNP's New York sales picture by approximately 70% more than it was in '58-'59. Last sale was of "Not for Hire" to WNEW-TV. Programs cover 15½ hours a week, spread over all seven days. Only holdout station is WOR-TV.

Talent Associates Dickers 32 More Warner Bros. Pix as TV 'Remakes'

Talent Associates, which has already purchased "Strawberry Blond" from the United Artists Associated library of Warner Bros. properties, in currently negotiating with the syndicator for tv production rights to 32 more pictures.

The undisclosed titles are for a special project the David Susskind-Al Levy production shop is considering, and they represent the drive by UAA to peddle rights from the Warner's package for both live and serialized televison. Firm is anxious to get fresh revenues out of the WB bundle of more than 1,000 properties that have been in sale to tv stations for three years. UAA veep an secretary Fred Hyman sees at least 175 "very hot properties for tv, and another 100 worthy of serious consideration by tele producers.

In an unusual deal for a syndicator of feature films, UAA acquired, besides just negatives, all rights held by Warners, including literary, publishing, serial, stage adaptation, feature remake, live tv, film and tape. Hyman says it has taken three years for UAA's legal minds to analyze 30 years of WB contracts.

There were several early deals with the "Lux Video Theatre" for adaptations, but the monetary return then was slight compared to what Hyman believes the rights are worth to tv now, what with specals and hour series providing new formats suitable to feature remake.

Talent Associates has bought "Strawberry Blond" and Ford has purchased "The Jazz Singer" for one of its Jerry Lewis specials.

Going price for a feature film property for tv production is top secret, probably because of the fluctuating demand right now. Hyman says, however, the company is willing to work out percentage deals, which could be particularly profitable in series for syndication.

Schaeffer Likes Those Late Nite Pix Deals

Schaeffer, which has been sponsoring a series of four special features on WCBS-TV, may take another round of single-sponsored pix on the station. Talks on the project are slated in the near future.

Next pic on "Schaeffer Award Theatre" is "Sergeant York" to be telecast for the Thanksgiving Holiday. The brewer's pix are slotted in the usual "Late Show" berth. Last Schaeffer outing with "Arsenic and Old Lace" on Saturday (29) again proved to be a rating winner. Pic scored a post 11 p.m. Arbitron of 18.1 against a 6.8 for WRCA-TV, it's nearest competitor.

It's Still Tough Matching the Star To the Sponsor

Tieing up the star of a syndication series with a major regional advertiser, or better still, a national spot account is no mean feat.

Few of the syndication shows have made it on a fixed, year in, year out basis. Syndication houses would love to have a tie up achieved by MCA TV and Falstaff on Rod Cameron. Ever since the days of "Boston Blackie," Falstaff has been riding on Cameron-starred syndication entries. "Blackie" was followed by "State Trooper," which will be bumped comes January for "Coronado Nine," the new Cameron starrer. Falstaff's spread usually takes in over 60 markets.

National Telefilm Associates has worked up a consistent relationship between John Bromfield and Budweiser. Brewery for the second year in over a 100-market spread has taken the Bromfield starrer "U.S. Marshal." Bromfield, although he isn't doing the Budweiser commercials at this point, has done some strong p.a. selling for the sponsor, cementing his identity with Budweiser.

Ziv has had some strong star-product identity with its shows, notably Broderick Crawford in "Highway Patrol." But other than those mentioned and perhaps few other examples, there a few which match the number of markets and longevity as the Falstaff-Cameron combine.

Reasons that's so hard to achieve on the syndication level are these. There aren't too many regional advertisers which take 60 or more markets and still fewer who stick with one show, or with one personality over the years. But for the relative handful of blue-chippers, syndicators are trying to match the star to the sponsor, to build up a long relationship. It's a loyalty held commercially beneficial to all parties.

McGOWAN STUDIOS SOLD BY McCANN-E

Hollywood, Sept. 8.

The McGowan Studios here were sold to NAFI Corp. for $500,000 by McCann-Erickson, the ad agency that acquired the property four years ago.

Deal is now in escrow. Studios, with two large, and one small, stages, had been used for filming "Death Valley Days" and "Sky King" for the agency. NAFI, now diversifying activities, recently bought station KCOP here and is expected to use the McGowan lot to produce teleseries for its own station and the syndicated film market.

Krasne's 16-Pilot Plan; Pacts Gerard

Hollywood, Sept. 8.

Philip Krasne's California Studios plans to produce some 16 half-hour pilots, under a participation plan with Coast producer-writer-director talent. Project has been budgeted at $800,000, with the first deal consummated with Bernard Gerard.

Gerard, who's been associated with many series, will do a property tentatively titled "The Searchers" and is scheduled for filming in October.

California Studios now is wholly operated by Krasne, who split up a nine-year partnership arrangement with Jack Gross. Gross now is in London producing telefilm series.

Robert H. Hill has joined the Krasne-California Studio production operation as a v.p., acting as a liaison between the film company and prospective buyers. Hill was formerly a sales exec with ABC-TV and National Telefilm Associates.

California Studios currently is busy with CBS-TV shooting four of its vidfilm series, "Gunsmoke," "Have Gun, Will Travel," "Lineup," and "Hotel de Paree."

Network Option Time Bumps 'Renezvous'

CBS Films' "Rendezvous" series on WRCA-TV, N. Y., is having a placement problem.

Sponsor Rheingold Beer would like to have the show in its usual 10:30 p.m. slot on Wednesdays, but show, which goes under the title of "Rheingold Theatre" has been bumped by network option time. WRCA-TV is pitching a 7 p.m. slot either Thursday or Friday, holding out the lure of a return to 10:30 p.m. as soon as an opening occurs.

Maggi's Unique Radio Subliminal Pitches As Trand Sparks A Trend —On Other Madison Ave. Fronts

By BILL GREELEY

Free five-minute interview packages for radio, roughly comparable to industrial films for tv but which have been described as subliminal pitches, are being produced by Trand Associates, N.Y. radio and tv packaging firm.

The first and so far the only Trand radio project on the air is a series of interviews by Maggi McNellis called "Celebrity Talk." In circulation since March, it's now on 279 stations. Tapes of McNellis interviews are shipped six a week to the stations, which are contracted and must use them, but in any convenient daily time slot. Fifty seconds are left out of the five minutes for local sponsorship.

Trand's take on the deal comes from selling the interviews to "participating advertisers" who pay $400 for a one-shot down to $300 each for 13 tapes. In addition, production and distribution costs are paid by magazine and book publishers and film companies who want a cross plug for the talent being interviewed.

"No product is ever mentioned by name," says a Trand spokesman," but it's brought into the interview. Miss McNellis might remark on the beautiful figure of one of her guests, and the guest would point out that she's a user of unflavored gelatin (made only by Knox, a "Celeb" sponsor). In other words, the listener is never actually told that this is the commercial. It's a form of subliminal advertising, which finds its way into the subconscious of the listener, who eventually goes out and buys unflavored gelatin, or whatever."

Plugsville

The package's sponsors besides Knox are American Molasses Co., Ac'cent International, Better Vision Institute, National Canners Assn., United Fruit Co., Evaporated Milk Assn., National Broiler Council, National Red Cherry Institute and the Nestle Co. Trand claims there is only one subliminal plug in each segment, but scripts read more like "Maggi from Plugsville" than "Celebrity Talk." In the intro to a Lana Turner interview, mentions crop up for the Sheraton East's Knight Box (room where interviews emanate), Dorothy Kilgallen's column, Universal Pictures, the Roosevelt Theatre in Chicago, and the film "Imitation of Life," Miss Turner starrer. And the sponsor plug, in this case Knox, goes like this: ". . . and Lana is smoking a cigaret, and as she holds up her hand I notice she has the most beautiful nails. Oh, how do you manage that—I think it's marvelous."

Lana: "Well, Maggi, it's really not a secret. I have found something—I wish I had found it years ago—gelatin, unflavored. You can use it in any kind of juice, or plain water even, and not only is it good for the nails, but I have found, particularly on this trip, it does give you energy when you need it."

Maggi: "You know, I find that too. I'm taking it for my nails. I take it in hot soup, and it's even good in cocoa. Have you ever tried that?"

Lana: "No. I've stayed with the fruit juices."

Maggi: "It's very good. And with hot fruit juices it's almost better than cold."

Fruit juices, cocoa and soup amount to gentle plugs for other sponsors, and before the chatter runs out there's a solid boost for the tv show "What's My Line" and repeat credits for Lana's picture and the Knight Box.

Other celeb interviews have included Ginger Rogers, Milton Berle, Art Carney, Celeste Holm, Lily Dache, etc.

Trand will soon put another five-minute package on the air called "Time to Remember," narrated by Westbrook Van Voorhees and featuring recordings of voices and events of the past. Also in the works are fivers with Robin Morgan doing a teen show, John Cameron Swayze with "News of the Week" and a combined package with Anita Colby and Ilka Chase.

Prez of Trand Associates is Dudley C. Andrews Jr., onetime promotion director of Merrill Lynch, Pierce, Fenner & Smith.

Kintner's Unique 1-Nite Stand

Robert Kintner will be playing a strange one-night stand just about the time the networks start slugging it out for real in the rating arena. The NBC president will be portraying himself on the CBS tele network.

He's one of the featured players in the cast of "The Sword and the Quill," half-hour documentary tracing the history of an Advertising Council public service campaign slated for Sunday, Sept. 27, at 5:30 p.m. on CBS. The show represents the biggest executive talent outing since Madison Ave.'s television chiefs entertained at the FCC's Foley Square Frolics.

In developing the story behind the Council's Better Schools promotion, top men in broadcasting, print, advertising and business will appear in scenes depicting the part their respective organizations played. The campaign has been handled for more than a decade by Benton & Bowles, and the agency's chairman of the board William R. Baker Jr., with Council prez Ted Repplier, leads the long list of execs. Others in the all-star cast are Frank Stanton of CBS; John Sterling of This Week; Paul West, Association of National Advertisers prez; Roy Larsen of Time, Inc.; Felix Coste of Outdoor Advertising Inc.; Robert Gray of Esso; Larry Valenstein of Grey Advertising; Nelson Bond of McGraw-Hill; Lee Bristol of Bristol-Myers and Kintner.

Also doing their bit will be the people at Benton & Bowles who worked directly on the campaign: H. O. Patterson Jr., vice chairman of the board; John Morris, veepee and account supervisor; Annette Talbert, veepee and creative supervisor; Allan Wagner, manager of syndication and film operations; Robert Lelle, art director; Gunnard Faulk, art group head; Brian Dillon, copy writer.

CBS commentator Walter Cronkite will narrate and Fred Freed is producing. President Eisenhower and press secretary James Hagerty are also written into the script for short stints, but may not be available for filming.

Ad Humor

Comedian Stan Freberg will be a guest speaker at the American Assn. of Advertising Agencies' annual meeting Nov. 4 at the Museum of Modern Art, N. Y.

Freberg, who through Freberg, Ltd., has created humorous ad campaigns, will talk on "Communicating with Humor in Advertising."

Southern Gentleman, Suh

Leston Huntley, head of Huntley Advertising Agency, Nashville, adds a touch of southern politeness to his business correspondence. Envelope addresses read: "Mr. John Smith, please." And if the letter is an answer, the salutation reads, "Thank you, Mr. Smith . . . for your letter . . ."

Spotlight: Procter & Gamble has been testing Wondra, a premium shampoo, in Toledo, for the last month. There seems to be some consumer resistance to the price, about $1.25 compared to 79 cents for regular shampoos, but the product should be ready to spread to new markets in another month or so.

Switches: William J. Peterson, veepee in charge of Coast tele and radio for Cunningham & Walsh, has resigned and will most likely return to New York. His leaving the agency follows closely ankling of Edward Mahoney, veep and broadcast head in the New York office. Since Mahoney's exit, sr. veepee Carl Giegerich has taken over the department in addition to his other creative duties.

Lansing B. Lindquist returns to Ketchum, MacLeod & Grove as veepee with general responsibility for all broadcast and media activities. Since leaving the agency in January, 1956, he's been a veepee and associate tv director at McCann-Erickson.

Robert J. Lyon, with the American Medical Assn. as director of advertising and related activities for more than 12 years, joins Ted Bates as account supervisor for the Wallace Laboratories account. Firm is a division of Carter Products and markets miltown and other ethical drugs.

Roy Passman, formerly with both NBC and CBS, joins J. M. Mathes as associate director of the tele-radio department.

Ted Robinson is named manager of trade media for Public Relations Aids. He was manager of the Savannah, Ga., office of George & Glover Advertising.

New Biz: Faimount Chemical, Chas. L. Huisking & Co. and Century Chemical Corp. to G. M. Basford Co.

Clorite Plastics of New Jersey, Inc., and Carolina Paper Mills of Rockingham, N. C., to the Zakin Co.

Chi Agencies

Chicago, Sept. 8.

New Accounts: J. Walter Thompson for **Oscar Mayer** (worth $1,500,000 in billings) . . . Leo Burnett for Charles Pfizer's Acnecare . . . Marsteller, Richard, Gebhardt & Reed for Chicago Title and Trust . . . Robertson Potter for the IGA food stores in the Chi region . . . R. N. Johnson for Sencore . . . Schram Advertising for Daystrom Furniture . . . Barlit Productions for Peer Food Products . . . M. M. Fisher Associates for Reber Preserving Co., and Gonnella Baking and Richard Crabb Associates for Geo. G. Ball.

Appointments: Lester A. Weinrott to Reach, McClinton & Pershall as v.p. in charge of marketing . . . H. D. Barger to the ad and sales promotion division of Wilson & Co. . . . Harold E. Bennett to N. W. Ayer & Son as media supervisor . . . Robert Nelson to copy staff of MacFarland, Aveyard . . . George S. Chappell to the design staff of Waldie & Briggs . . . Charles B. McCann, director of research and marketing dept. and Robert Nelson, assistant copy director to MacFarland, Aveyard & Co.

Loren E. Shears, account exec for Reincke, Meyer & Finn announced his retirement on Oct. 1 after 23 years with the agency.

Edward H. Weiss agency cited by the Treasury Dept. for service in the U. S. Savings Bond Program.

Lester H. Ploetz agency changed its name to Ploetz Inc.

Sol Baskin Agency moved into larger offices at 230 N. Michigan; ditto the R. N. Johnson Agency to 173 W. Madison.

London Agencies

London, Sept. 8.

John Tait and Partners handles two major campaigns for the Decca group, skedded to run till November. One's for tv sets; other, which will follow on immediately after, is for stereo radiograms. Press and tv are the media.

Louis den Heertogh joins Pritchard, Wood & Partners Ltd. as manager of tv, radio and film department. He comes from G. Street & Co. Ltd. where he was creative director of tv and films following experience that takes in pre-war publicity work in the industry.

Berelei (UK) Ltd., foundation garment maker, is dropping tv advertising from its promotional scheme this fall in favor of upping coverage in cinemas. Move's taken following a research conclusion that the young buyer goes to the pictures more often than she looks at the box at home. Agents for the company are London Press Exchange Ltd. and Legget Nicholson & Partners Ltd.

John Webber, for the past four years a client service exec on the Nielsen TV Index, takes over media control at S. T. Garland Advertising Service Ltd. from Barry On, who moves to a senior position on the account management side . . . Howard Goodrich made sales director for Trans World Airlines in Britain, being also responsible for all TWA's advertising in the U. K.

Ottawa—Peter McDonald and Gunnar Rugheimer, two top television execs with the Canadian Broadcasting Corp., have resigned to join MCA-TV Ltd. McDonald was director of CBS's English-language tv web, Rugheimer his assistant. They will be in the Canadian office of MCA-TV.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Mort Sahl replacing the previously slated **Mike Nichols** and **Elaine May** on the Pontiac special of Nov. 29 on NBC-TV . . . **Franklin Shaffner** will produce and direct the Ford special Nov. 3, "The Crime of Jebal Deeks". . . **Lawrence Creshkoff**, after three years with the outfit, last week ankled as director of the Chelsea Closed Circuit Project (educational body on Manhattan's West Side); **Richard L. Rider** is expected to be signed soon as his replacement . . . NBC's "Toast to Jerome Kern" on Sept. 22 has taken on dancer **Kelly Brown** . . . A standard on such occasions, **Guy Lombardo** and orchestra will be back New Year's Eve on tv, via WCBS-TV, and will also be carried on a few other CBS stations . . . **Edie Adams** and **Myoshi Umeki** added to the **Art Carney** guest list for his NBC-TV opener Oct. 2 . . . Subbing for vacationing **Bert Parks** this week on "County Fair" is **Danny Dayton** . . . **Barbara Lamm** quitting CBS-TV Press Info to become a nurse . . . **Edward McMullen** joins WNEW-TV as salesman . . . **Pat Carroll** flew east this week for a Jack Paar appearance, then right back to Hollywood to prepare the second of her NBC-TV "Chevy Show" stands . . . Also on the fly is **Ingrid Bergman**, arriving Saturday (12) to tape "Turn of the Screw" for NBC-TV . . . **Fred S. Fischer** becomes manager—credit control for CBS Inc., after six-month leave-of-absence . . . **Edward Mulhare** will front a CBS-TV series on "Great Catholics," appearing this Sunday (13) on the avem "Look Up and Live". . . **Suzanne Storrs** doing some Screen Gems' "Rescue Eights" before returning from Hollywood . . . WCBS-TV's one-shot "Harlem—A Self Portrait," shown here Aug. 18, gets a network showing on the parent CBS-TV Sunday (13) at noon . . . **Richard Goode** joining staff of United Presbyterian Church radio-tv department . . . WCBS-TV pubaffairs chief **Clarence Worden** to Coast on Sept. 21, first for the Westinghouse Frisco confabs, then to L.A. for some biz talks with the KNXT pubaffairs operation.

Martin S. Fliesler is the new director of advertising and sales development at WOR-TV and WOR Radio . . . Actress-announcer **Zel deCyr** in a radio spot commercial for Ward Baking Co. . . . **Joe King**, who is Colgate's "Mr. Gardol," will host a new filmed series at WOR-TV, titled "King of Adventure," slotted from 5 to 5:30 p.m., Monday-through-Friday . . . U.S. Rubber Co. has signed for sponsorship of the Monday and Wednesday night telecasts of WABC-TV's "Weather Time" at 11:10 p.m. Sponsorship is effective ct. 5.

IN HOLLYWOOD . . .

Don Quinn, who quit high school to join the Navy, is going back to school with the missus, who will be working on a master's degree, which Quinn will "audit." Writes one of the most literate of the comedy writers, "so if you see a black convertible UCLA-bound with a participle dangling in the rear window, it'll be the old self-made illiterate himself." . . . Tom McKnight has been nipped by a prairie dog. He'll produce Cal. National's "Pony Express," to be shot outdoors near Phoenix and indoors at Metro. Says Tom: "television isn't the same since advertising men found out what a gaffer is.". . . **Jules Green**, executive producer for **Steve Allen**, is bypassing big names for guest duty. His reasons: "getting out of hand so we can't afford them; they mean nothing in Nielsen points.". . . **Parke Levy** has two new fun shows in the works for CBS-TV since his "December Bride" the rerun trail. Doesn't want to tip his hand so he's keeping the formats quiet . . . **Al Scalpone**, ex-CBS-TV program chief at Television City, has two pilots working for him, both CBS-financed. "Man on the Beach" gets a remake and "Claimed" will soon be popping out of **John Hawkins'** typewriter . . . First shot out of the box for **Jack Douglas'** "Sundown" brought him a firmed-in, solid offer for syndication . . . **Charles Denton** replaced **Jack Lait Jr.**, as radio-tv ed of L.A. Examiner . . . **William Corrigan** transferred here from CBS newsfilm in Washington as news director of KNXT to succeed **Sam Zelman**, who was called to N.Y. as assistant director of CBS news.

IN CHICAGO . . .

National board of governors of ATAS meeting here on Friday (11) for couple days . . . **Val Bettin** doubling in Chi and N.Y. with resumption of "Storyteller" on WGN-TV this week . . . **Frayn Utley** back at her WMAQ commentary post after nine-week hiatus . . . Comic **Bob Newhart** delivering the "roast" of **Larry Wolters** at tomorrow's (Thurs.) trade party honoring his 30 years as Tribune radio (and tv) critic . . . Vet announcer **Pierre Andre** leaves this week to lead a group on a tour of European capitals through Oct. 20 . . . WGN-TV's "Man on the Street" going off after all these years to be replaced by a **Jack Brickhouse** newscast . . . **John Conrad** reviving "Elmer the Elephant' on WNBQ, increasing the station's live production by a half-hour a day . . . **Dr. Frances Horwich** here last week to plug her new book, "The Magic of Bringing Up Your Child". . . Evans Furs now telecasting its WGN blurbs in color . . . WBBM farm director **George Menard** to guest-speak at Illinois State Grange convention in Freeport Sept. 30 . . . **Norm Ross'** "Commentary" clocks its first year next week and moves to an earlier timeslot . . . **Carol Richards**, former "Breakfast Club" vocalist, returned this week to sub for **Anita Bryant**, who's off to Atlantic City for the "Miss America" doings . . . **Paul Larner**, who used to write "Tom, Dick and Harry," tapped by WGN-TV to work on the upcoming **Wally Phillips** show, which is pencilled in for a prime time slot this fall.

IN SAN FRANCISCO . . .

Paul Henreid in Frisco, directing latest "Lineup" segment, "Death of a Puppet" . . . KTVU's **Don Arlett** off to Manhattan for a fortnight's vacation . . . **Larry Kert**, of road-showing "West Side Story," flew to Hollywood to discuss a role in **Dick Powell's** "On the Beach" . . . **Robert Louis Arbogast** and **Al Newman** are new deejays who took over **Dick Whittington's** 9-to-midnight shift at KSFO . . . "Lucky Lager Dance Time" switched to KCBS . . . **Jerry Jensen**, ex-KGO-TV, pinch-hitting for vacationing **Tom Franklin** on KGO-TV's "Shell News" . . . KTVU, situated in Oakland, got FCC's okay to identify itself as "KTVU, San Francisco-Oakland" . . . **Lenn Curley** starting his "Opera Curtain Time" on KGO-AM this week—it's show's 18th year . . . KTVU planning to offer "Doctors' News Conference" for national syndication via tape—could be a windfall for the science writers who get scale to appear on the show.

IN BOSTON . . .

Joe Ryan, WBZ-TV press chief, hosting special press confab on Westinghouse's new Civil War tv series at Locke-Ober's with **William Kaland**, WBC nat. program mgr., recognized authority on the Civil War, explaining the series, two years in the making, Tuesday noon (8) . . . Complete 1959 National Football League sked of Cleveland Browns to be carried by WHDH-TV . . . American Sugar Refining starting extensive tv spot saturation campaign on WNAC-TV . . . WBZ-TV's **Betty Adams** awarded Air Defense Command scroll for "outstanding effort in cause of national defense" at AFA convention in Miami . . . Closed circuit press preview of NBC's fall sked at station followed by dinner at 1200 Beacon St. hotel nabbed big outpouring of tv eds from as far away as Worcester . . . WBZ-TV's "Big Brother" **Bob Emery** introing giant jigsaw puzzle on his "Big Brother" moppet show explain-

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BRITISH TV'S 60-MIN. YEN, TOO

Year of the Garry Moore Gangup

Never before was a major tv personality subjected to such a barrage of competition as Garry Moore finds waiting for him when he returns for the '59-'60 season.

On the Sept. 29 premiere of his Tuesday night hour variety show on CBS-TV, Moore will be competing with the Bing Crosby special on ABC-TV. The following Tuesday it'll be even rougher—that's the night that the big 90-minute special kicks off the ambitious Ford series on NBC-TV, when Moore will face a veritable "who's who in show biz" on Ford's "Wonderful World of Entertainment."

And on the following Wednesday, the Garry Moore-emceed "I've Got A Secret" will run smack into the premiere of the Perry Como Wednesday night 9 to 10 display on NBC-TV. And from then on, week after week, it'll be the Tuesday night Moore vs. the Ford blockbusters and the Wednesday night Moore vs. Como, a rough assignment in anybody's tv book.

McGannon on U.S.-Soviet Cultural Exchange: 'I Love Lacy, But—'

New York.

Editor, VARIETY:

I read with interest the VARIETY report concerning the U.S./Soviet Exchange Program. I am concerned, however, over your allegation concerning the lack of interest and participation of broadcasters in this effort.

In March, 1958, when the State Department and Russian Ambassador Zaroubin finalized a treaty providing for exchange of American and Soviet radio and television programs, the Westinghouse stations volunteered their services, including creative, performing and producing talent, specific programs and counsel to the extent of their abilities, to help promote better relations between the two nations.

The same week the treaty was signed, I went to Washington to confer with Ambassador William S. B. Lacy, Special Assistant to the Secretary of State. He indicated that Westinghouse Broadcasting Co. was "the first broadcaster to come forward with an offer of cooperation."

With members of the Westinghouse Broadcasting Co., I made a presentation of such programs as the award-winning "Growing Pains" with Helen Parkhurst, "Of Many Things" with Bergen Evans, "Education '57," "City in a Shadow,"

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ABC's 'Me, Too' On Ike & Khrush

ABC-TV, which left to the other webs virtually all special pubaffairs coverage of President Eisenhower's European itineary, preliminary to Soviet Premiere Khruschev's visit to the U. S., is climbing aboard the bandwagon.

When Khrushchev arrives in the U. S. next week (15), the web has scheduled daily news and public affairs shows covering the historic event. ABC-TV's tentative schedule is as follows:

Tuesday, (15), approximately 10 a.m. to 11 a.m., "live" coverage of the Soviet Premier's arrival in the U. S., including ceremonies when his plane lands at an airport

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Delbert Mann to Helm 'Bernstein in Moscow'

Delbert Mann has been tapped by producer Robert Saudek to direct the Moscow-originating concert of Leonard Bernstein and the N.Y. Philharmonic that will be one of the highlights of the tv musical series Bernstein is making while abroad. Series is slated for a late October kickoff, with Ford Motor bankrolling the one-a-monthers.

Mann has directed for Saudek in the past, having handled the assignment on the "Omnibus" inspection of Harvard U. and the "Bank of England Forgery" segment.

Saudek is now in Europe completing arrangements for taping the Bernstein concerts in Moscow, Paris and Venice (later Puerto Rico). With him are some of his key production aides.

Allen Helms WBZ-TV

Boston, Sept. 8.

James E. Allen, sales manager, WBZ-TV, was appointed general manager of the Westinghouse station this week to succeed F. A. Tooke, who has been upped to vice president in charge of the Cleveland area for WBZ. The appointments are effective Oct. 15.

Allen joined WBZ-TV in 1956 as advertising and sales promotion manager.

CBC Toppers In Switch to MCA Presages Shakeup

Toronto, Sept. 8.

Presaging an imminent shakeup in the upper ranks of the Canadian Broadcasting Corp., Peter McDonald, director of the English language tv network of the CBC, and Gunnar Rugheimer, his assistant director, have resigned from that body to join the tv division of Music Corp. of America, New York. Their CBC association goes back to 1952. Both claim they are leaving "under the friendliest of circumstances."

The resignations follow the recommendations of the new board of governors that more CBC shows be produced by Canadian advertising agencies this coming season and that commercial series be no longer subsidized by the Canadian taxpayers, plus a take-it-or-leave-it policy on time slot or talent hereto-

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SOLE TREND ON '59-'60 KICKOFF

London, Sept. 8.

Hour-long live series, a seven-episode live serial, new British vidpix skeins and American dittos that are fresh to U.K. eyes are among the programs being introduced by the principal commercial tv webs in their fall schedules starting at the Sept. 12 weekend. If there's a trend evident at all, it's slightly towards more 60-minute shows at peak times, though there's by no means a wholesale abandonment of the 30-minuters.

Among fresh entries from Associated TeleVision, which dispenses programs to the Midlands during the week and to London area weekends are: "The Man Who Finally Died," seven-part live serial, the British-shot vidpix "The Four Just Men" and "Interpol Calling," the U.S. telefilms "Tombstone Territory" and, as the hour-long live innovation, "Probation Officer." Not all of these will be fully networked.

ABC-TV, program originator in the Midlands and North at weekends, brings in a new pop music show to replace "Oh Boy!" and, on alternate Saturdays at a late hour, runs the Warner vidpix series "77 Sunset Strip." On Saturdays from Nov. 7 it will devote a lengthy (1:15-5 p.m.) session to remote broadcasts that take in not only sport but also visits to fashion shows and such to interest the women. Sunday introductions include "Time to Remember," documentaries compiled from the library of Pathe News, and the vidpic skein shot in Britain and Australia, "The Flying Doctor."

Associated-Rediffusion, covering London region weekdays, networks its hour-long shows "No Hiding Place" on Wednesdays from Sept. 16 on, and networks the U.S. telefilms "Rawhide," also 60 minutes, on Thursdays. Also new to the schedules, but being beamed locally only, are the American skeins "The Deputy" and "Johnny Staccato," both 30-minuters.

Granada Television Network, with Lancashire and Yorkshire as its home area weekdays, brings in "Knight Errant" as its contribution to the hour-long live show trend. It has a new 15-minute series in "Who Goes Next?" being a lineup of views on current affairs by three Members of Parliament, and a skein of half-hour pop music shows called "Bandstand." It enters the schools broadcasting arena for the first time with "Discovery," wherein major personalities in science are introduced, and in its returning "Chelsea At Nine" variety shows has some built round U.S. comedians Wayne and Shuster.

TV Networks Dangle Some Fancy Coin 'Come-on' to Stations as Battle Royal For Time Clearances Moves Into High

A battle royal is going on among the three television networks for time clearances for virtually every night of the week. And the network are paying handsomely in special reimbursments to stations for every clearance they can lay their hands on, particularly in cities where there are only two tv stations.

Practice is believed likely to do great damage to web profit & loss statements this year.

While compensation to stations for carrying network programs is normally 30% of the local time card and sometimes, if rarely, goes as high as 40%, the webs are now offering as much as 50%—and, in one instance, a web was heard of offering 60%—to entice stations to clear time. Almost needless to say, these are wonderfully rewarding days for tv stations, even the smaller ones, all across the country, but only because the networks are making such substantial sacrifices to keep sponsors happy.

Three-way fight is most noticeable in Rochester, Louisville, Syracuse and Proidence, R.I., where there are only two stations and, consequently, where ABC is deprived of a primary affiliate. In order to clear time for its programs, in particular the new hour-long telefilm stanzas ABC has mounted for 1959-1960, Ollie Treyz & Co. are purportedly offering large reimbursements for each ABC program cleared on an NBC or CBS primary.

In retaliation, CBS and NBC are allegedly providing handsome compensation, over and above normal, to keep their affiliates faithful to the cause. (It's up to each station, even in network option time, to decide on whether it'll take a network feed; they can often turn to ABC, thereby preempting a show from one of the rival webs, ostensibly to comply with the FCC edict for "necessity, convenience or public interest.")

The network money-giveaway has extended to other areas, beyond station compensation. All the webs are peddling some stanzas for next season for the price of time charges only. Reason for this, the networks feel, is that if they can go to their affils with a complete

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Soviet Circus Trounces Eddie Fisher on BBC

London, Sept. 8.

Eddie Fisher heading up his own show on BBC-TV Sunday (6) night was trounced by the Moscow State Circus televised in opposition by Associated TeleVision.

London rating, as quoted by TAM, which is comparable to American Nielsen, was Fisher 15 and Moscow State Circus, 47.

TV Image Seekers Issue Statement of Conviction, Beliefs

New Television Information Office this week publicized its plan of action for improving video's image, and, through stationman Clair R. McCollough, confirmed that TIO's initial budget consists of pledges worth over $400,000.

TIO, it was explained, will function in laison with NAB and is under the "policy direction of the NAB Television Board," of which McCollough is a member. A nine-page document, specifying the TIO plan-of-attack and "why television needs an information program," was distributed to networks and stations on Monday (7).

"Many of the basic problems faced by networks and stations," the report stated, "today stem from lack of understanding." TIO, which has not yet found a topper, will open its doors in New York on Oct. 1.

TIO will function under a five-point plan, called "A Statement of Convictions and Beliefs." The program includes the following statements from the organizing committee:

That it is the "heavy responsibility" of "each component of the industry to be self-critical and to analyze continuously the programs it offers the public."

Recognizing that tv is a mass medium, "most of its program efforts, therefore, must serve the desires and interests of the great majority of the American people, yet broadcasters also recognize and undertake the important function of serving the specialized tastes and

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Smut Can Be Smart

Boston, Sept. 8.

The proper Bostonians are gradually accustomed to the "improprieties" of the Paul G. O'Frielhelmed WBZ Radio, which only a couple of weeks jolted the Back Bay behaviour pattern with its outspoken and revelatory hour public service entry, "Pornography: The Business of Evil." Without resort to sensationalism or crudity "Pornography" in a hard-hitting attack, blew the lid off the $500,000,000-yelding "smut racket" with an impact that only now is beginning to be felt.

If WBZ these days can hold its head (and its ratings) high these days, it's not only because of its super-charged "Pornography" broadcast and the attendant repercussions, but because of the overall community acceptance of a day-to-day programming modus operandi (keyed to the parent Westinghouse Broadcasting Co. tempo and know-how, particularly in the news-pubaffairs area). True to its BZ call letter, the station's buzzin', which is precisely what the good doctor (in this case WBC) ordered.

With its "Newsmakers '59" headline-provoking program; its at-least-once-a-week editorials which hit and hit hard; its "New England Town Meeting" which has sparked activity on a variety of local fronts, its provocative "PM" showcase, and, primarily, with its 24-hour 13-man staffed news setup and beeper-jeepers under enterprising Jerry Landay (who spearheaded the "Pornography" thrust) WBZ is making noise. And what's more, staid Boston likes it.

Witness, for example, some of the end results of the "Pornography" broadcast. The clergy, and the legislature, the law enforcement and the postal authorities, fraternal and community interests and even the usually anti-radio press have subsequently stepped in and taken up the cudgels in a grand sifting of all the moral and religious aspects of the situation. Fawcett Publications has initiated overtures to translate the seven hours of tape (and 700 manhours of effort) into a book. The legislature has called off its 90-day waiting period to move pronto on stiffer smut penalties. And how the twice-aired broadcast resulted last week in a tip to Brookline gendarmes and state police climaxing with a raid, an arrest and confiscation of 20 reels of 16m pornographic film and a bushel basket smut stills, is being talked about.

John Powers, asst. D. A. of Middlesex county, gave WBZ the credit for a phone tip that led to the raid. Asked by Streeter Stuart, WBZ news correspondent, if there was a connection between the porno raid and WBZ's documentary, Powers said: "Yes, there was—the tip that came in, on which the raid was based, was from a person who would not identify himself, but mentioned in this case, that he had heard the program and had known law enforcement agencies were very interested in the problem. I think in this specific case it has been of immeasurable help, and I am sure that from the volume of calls that we are getting now through the switchboard, that

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Tunick's 'Witness' On NBC-TV Roster

NBC-TV nighttime swiped a program format that was being coddled by NBC-TV daytime and then made a 60-minute tape pilot of a stanza called both "Witness" and "The Hearing." Program, based on the principle of a Kefauver-type Congressional hearing, with educational overtones, is historical in nature and appears to be in keeping with the web's idea of presenting a rounded program picture in prime time. The pilot is up for sale for the '60-'61 season, which evidently means NBC hopes to keep on with its "totality" concept in programming.

Conceived by writer Irve Tunick and produced for NBC by Al Levy of Talent Associates, the pilot was on the late gangster Arnold Rothstein. Using a partial script prepared by Tunick, a simulated investigative group, consisting of three real lawyers and three actors, quizzed Rothstein. Body is called the "Committee of Permanent Inquiry" and will, as the series progresses, investigate "the great evil doers of the past—Hitler, Dillinger, Quisling, etc.

NBC owns the property, which was shot a week ago.

VARIETY -ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers two markets. Each week the 10 top rated features for the two markets will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY DATES: JULY 6-12, 1959.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG. AV.
1. "THE BACHELOR AND THE BOBBY SOXER"— Cary Grant, Myrna Loy, Shirley Temple, Rudy Vallee; RKO; 1947; C&C Films	1st Run	Sunday Matinee Sun. July 12 5:00-6:30 p.m. WDSU-TV	19.4	20.1	18.2	65.1	Award Theatre—"Thunderhead, Son of Flicka" (Repeat)	WWL	8.1
							Twentieth Century	WWL	6.0
							Lassie	WWL	13.9
2. "DONOVAN'S BRAIN"— Lew Ayres, Gene Evans, Nancy Davis; United Artists; 1953; UAA	1st Run	House of Shock Sat. July 11 10:30-12:30 p.m. WWL-TV	16.0	18.7	10.5	50.8	Falstaff Summer Theatre— "Dr. Jekyll & Mr. Hyde" (Repeat)	WDSU	13.7
3. "DR. JEKYLL AND MR. HYDE"— Spencer Tracy, Ingrid Bergman, Lana Turner; MGM; 1941; MGM-TV		Falstaff Summer Theatre Sat. July 11 10:15-12:30 p.m. WDSU-TV	13.8	15.8	11.0	42.7	House of Shock "Donovan's Brain" (1st Run)	WWL	16.0
4. "WALL STREET COWBOY"— Roy Rogers; Republic; 1939; Hollywood Tele. Service	Repeat	Roy Rodgers Feature Sat. July 11 7:30-8:30 a.m. WDSU-TV	13.3	15.3	11.5	82.1	Town and Country Journal	WWL	0.5
							Cartoon Carousel	WWL	5.8
5. "THE BLUE VEIL"— Jane Wyman, Charles Laughton, Joan Blondell, Agnes Morehead; RKO; 1951; RKO Showcase		Hollywood Premiere Sun. July 12 10:15-12:30 p.m. WDSU-TV	12.2	17.2	6.2	48.0	Ten-4	WWL	17.7
							Sunday Spectacular— "To the Ends of the Earth" (1st Run)	WWL	11.1
6. "STORY OF G.I. JOE"— Robert Mitchum, Burgess Meredith; United Artists, 1946; M&A Alexander	1st Run	New Orleans Showtime Thurs. July 9 10:45-12:45 p.m. WWL-TV	10.7	12.4	6.7	37.8	Cannonball	WDSU	15.3
							Reporter; Edit.; Sports; Weather	WDSU	8.6
							Late Show	WDSU	4.0
7. "THE ALUMNI REUNION"— Don Keefer, Constance Ford; Victory; NBC	1st Run	Cameo Theatre Sun. July 12 4:00-5:00 p.m. WDSU-TV	10.5	10.5	10.5	49.8	Award Theater— "Thunderhead, Son of Flicka" (Repeat)	WWL	9.4
8. "THUNDERHEAD, SON OF FLICKA"— Roddy McDowell, Preston Foster; 20th Century Fox; Big 50	Repeat	Award Theatre Sun. July 12 4:00-5:00 p.m. WWL-TV	8.9	9.6	8.1	38.5	Cameo Theatre—"The Alumni Reunion" (1st Run)	WDSU	10.5
							Sunday Matinee—"The Bachelor and the Bobby Soxer" (1st Run)	WDSU	18.7
9. "TO THE ENDS OF THE EARTH"— Dick Powell, Signe Hasso; Columbia; 1948; Screen Gems	1st Run	Sunday Spectacular Sun. July 12 10:30-1:30 p.m. WWL-TV	7.8	13.4	0.5	45.1	Hollywood Premiere "The Blue Veil" (1st Run)	WDSU	11.6
							Movie Memories—"Life Begins at Forty" (1st Run)	WDSU	3.0
10. "CORVETTE K-225"— Randolph Scott, Ella Rains, Barry Fitzgerald; Universal; 1943; Screen Gems	Repeat	New Orleans Showtime Fri. July 10 10:45-1:30 p.m. WWL-TV	7.2	10.5	0.5	50.0	"26" Men	WDSU	15.8
							Reporter; Edit.; Sports; Weather	WDSU	9.1
							Late Show	WDSU	4.8

DENVER

STATIONS: KTVR, KOA, KLZ, KBTV. SURVEY DATES: JUNE 20-26, 1959.

1. "STATION WEST"— Dick Powell, Burl Ives, Jane Greer; RKO; 1948; C&C Films	Repeat	Academy Theatre Wed. June 24 9:00-11:00 p.m. KOA-TV	9.4	11.5	8.5	29.1	State Trooper	KBTV	18.5
							Badge 714	KLZ	20.0
							News; Weather, Sport Shop	KLZ	18.1
							Dick Lewis	KLZ	3.8
2. "EAGLE AND THE HAWK"— Cary Grant, Carol Lombard, Frederic March; Paramount; 1933; MCA	1st Run	Movie Masterpiece No. 1 Sat. June 20 9:30-11:15 p.m. KBTV-TV	9.2	10.2	6.0	31.2	Special Agent 7	KOA	14.0
							Deadline	KLZ	13.2
							Dick Lewis	KLZ	5.1
3. "THE OLD MAID"— Bette Davis, Miriam Hopkins; Warner Bros.; 1939; UAA	1st Run	Academy Award Tues. June 23 9:00-11:00 p.m. KOA-TV	8.6	11.5	7.7	27.6	Colonel Flack	KLZ	14.3
							Panorama	KLZ	16.8
							News; Weather; Sport Shop	KLZ	16.6
							Two On the Aisle— "Spitfire" (1st Run)	KTVR	4.3
4. "TEXAS RANGERS"— Fred MacMurray, Jack Oakie, Jean Parker; Paramount; 1936; MCA	1st Run	Bob Jones Western Theatre Mon. June 22 8:00-9:30 p.m. KBTV-TV	7.8	8.5	6.8	17.2	Desilu Playhouse	KLZ	21.1
							Whirlybirds	KLZ	28.7
5. "13 HOURS BY AIR"— Fred MacMurray, Joan Bennett; Paramount; 1936; MCA	1st Run	Movie Masterpiece No. 1 Fri. June 26 9:00-11:15 p.m. KBTV-TV	6.2	6.8	5.1	21.3	Highway Patrol	KOA	22.6
							News; Weather; Sport Shop	KLZ	24.3
6. "SPITFIRE"— Leslie Howard, David Niven; Columbia; 1934; Screen Gems	1st Run	Two On the Aisle Tues. June 23 9:00-11:00 p.m. KTVR-TV	5.8	7.7	3.4	18.2	Colonel Flack	KLZ	14.3
							Panorama	KLZ	16.8
							News; Weather; Sport Shop	KLZ	16.6
							Academy Theatre— "The Old Maid" (1st Run)	KOA	7.7
7. "JUBILEE TRAIL"— Joan Leslie, Forrest Tucker, Pat O'Brien; Republic; 1953; Hollywood Tele. Service	1st Run	Academy Theatre Sun. June 21 10:15-12:15 p.m. KOA-TV	5.3	6.0	2.1	47.3	Forecast; Scoreboard	KLZ	12.3
							On the Spot	KLZ	3.2
							Million Dollar Movie	KBTV	2.3
8. "THREE STRANGERS"— Sidney Greenstreet, Geraldine Fitzgerald; Warner Bros.; 1946; UAA	Repeat	Academy Theatre Thurs. June 25 9:00-11:00 p.m. KOA-TV	4.8	7.2	3.4	16.4	Rough Riders	KBTV	18.7
							Rescue 8	KLZ	24.3
							News; Weather; Sport Shop	KLZ	17.7
							Dick Lewis	KLZ	4.1
9. "STEP LIVELY"— Frank Sinatra, Walter Slezak, Anne Jefferys; RKO; 1944; C&C Films	Repeat	Academy Theatre Mon. June 22 9:00-11:00 p.m. KOA-TV	3.7	6.4	2.6	11.2	Whirlybirds	KLZ	28.7
							Death Valley Days	KLZ	30.0
							News; Weather; Sport Shop	KLZ	24.9
							Dick Lewis	KLZ	7.7
10. "AN AMERICAN TRAGEDY"— Sylvia Sidney, Francis Dee; Paramount; 1931; MCA	1st Run	Movie Masterpiece No. 1 Thurs. June 25 9:30-11:30 p.m. KBTV-TV	3.6	5.5	0.9	17.0	Rescue 8	KLZ	24.3
							News; Weather; Sport Shop	KLZ	17.7
							Dick Lewis	KLZ	3.5
10. "THE SEA HORNET"— Rod Cameron, Jim Davis; Republic; 1951; Hollywood Tele. Service	1st Run	Academy Theatre Fri. June 26 10:30-12:00 p.m. KOA-TV	3.6	4.3	3.0	30.3	Dick Lewis	KLZ	4.3

Foreign TV Reviews

COMEDY IN MUSIC
With Victor Borge, Svetlana Beriosova, Michael Roll, Tom McCall, Orchestra under Eric Robinson
Producer: Bryan Sears
60 mins., Sun., 7:30 p.m.
BBC-TV, from London

Victor Borge's right in restricting his appearances on British tv to one a year. Change his material though he may, there's a sameness of approach, a reliance on one or two basic gag forms that could make him pall with more frequent exposure. But he doesn't expose himself more frequently; and the show under review was accordingly a lulu.

Highlights took in Borge's earnest impressions of how certain famous composers came to think up some of their works and his introduction of an "ex-pupil," Tom McCall, who proceeded to murder the "Blue Danube" waltz. Borge capped that latter one superbly by digging out the sheet music, playing one of the slaughtered passages in identical style and relievedly turning to the audience with the gag "I'm glad he got that right." And another winning item was provided by the introduction of 13-year-old Michael Roll, who gave out with part of the Schumann piano concerto with astonishing sureness of touch and sensibility.

The dancing by Svetlana Beriosova to the first movement of the Moonlight Sonata was graceful and soothing, providing at the least a good change of pace from other Borge comicalities such as his "inflated language" — example, "that tune's wonderful" becomes "that threen's twoderful" — and a gag wherein cleaners and others rattle off a tricky Chopin phrase nonchalantly while he's ostensibly striving to master same. Payoff to a shrewdly patterned mixture was the star's playing and conducting of a medley of Curt Weil numbers.

With every appearance of being well rehearsed, and produced with precision, the program augured well for what BBC-TV styles "a new look to Sunday-night viewing," meaning that the web's lined up a healthy list of personality shows for the fall. *Erni.*

THE HOUSE IN PARIS
With Pamela Brown Vivienne Bennett, Trader Faulkner, Clare Austin, John Westbrook, Ingrid Sylvester, Jeremy Ward, others
Producer: Julian Amyes
Writer: Elizabeth Bowen
90 Mins., Tues., 8 p.m.
BBC-TV, from London

After lauding as "brave" the attempt by Anne Allan and Julian Amyes to dramatize Elizabeth Bowen's very literary novel "The House in Paris," the query comes: why did they try in the first place? The story is, in fact, of a kind to which only the novel form can do justice, and any amount of skill and intelligence—which were in fact applied—can't hope to translate it into another medium.

The net result was an atmosphere-loaded piece that largely baffled anyone unfamiliar with the novel, while the cause of clarity wasn't helped by the use of straight cuts to annihilate time and place. Cut, and we were in a flashback, and it took a few minutes for this circumstance to register. As producer, Amyes appeared to be trying to do an Orson Welles.

Story picks up 10-year-old Leopold (Jesemy Ward) as he's dumped in the house in Paris of Madame Fisher (Vivienne Bennett) and her daughter Naomi (Pamela Brown) to await the arrival of his unseen mother, Karen. The development proceeds to tell how the mystery of Leopold links up with the past of the house—for his father Max (Trader Faulkner) was once engaged to Naomi but killed himself because of Mme. Fisher's domination after deciding instead to marry Karen (Clare Austin). Leopold finally leaves the house for reunion with Karen.

The relationships seemed somewhat obscure and unreal, but the biggest flaw was the impossibility of conveying the workings of Leopold's mind. The attempt was made made by frequent use of big closeup, but unsuccessfully. The best sequences were those in bashback, covering the romance between Karen and Max. These were sensitive in feeling and dialog, getting excellent playing from Clare Austin and Trader Faulkner. Pamela Brown was quietly compelling as Naomi, while Vivienne Bennett did well with the bedridden, puzzlingly ominous Mme. Fisher. As the boy, Jeremy Ward tried hard but the nuances demanded were beyond him. Pre-filming insured no slip-up in a complicated production. *Erni.*

ONE A PENNY, TWO A PENNY
With Edward Woodward, Pauline Yates, Joan Newell, Ian Hendry, Barbara Lott, Madoline Thomas, Denis McCarthy, Frank Windsor, Ronald Lacey, others
Director: Toby Robertson
Writer: G. C. Brown
60 mins., Fri. 9:00 p.m.
Associated TeleVision, from London

Using a simple narrative framework, writer G. C. Brown punched over a powerful and moving dissertation on moral values in "One A Penny, Two A Penny" that's certainly apposite today. His tale concerns, simply, a back-street engraver who's asked to do a job that he suspects is crooked, succumbs because he believes that to refuse would confirm him to be lacking in initiative, but pulls himself back on to the straight and narrow on realizing that there's something in just being honest and on being told "you're better than successful—you're essential."

Served with extraordinarily good characterization, shrewd observation and down-to-earth dialog, the piece certainly gripped, its slow-burn but never dull buildup hitting a painfully urgent stride latterly. It was aided by a sympathetic and compelling performance from Edward Woodward in the key role, allied to equally impressive contributions from Pauline Yates as his edgy wife and Ian Hendry as the flashy ex-employee who does the tempting. But everyone pitched in admirably, with Madoline Thomas earning an extra nod of approval for helping to make the tense climax less lurid than it might have been. Production was tops. *Erni.*

EISENHOWER-MACMILLAN TALK
With Prime Minister Macmillan, President Eisenhower
Producer: Anthony Craxton
20 Mins., Mon., 7.20 p.m.
BBC-TV and all commercial webs, from London

Inasmuch as both the British channels aired the same pix and sound countrywide, there was nothing to choose, natch, between the handling accorded the actual Ike-Mac tableside chat from No. 10 Downing Street by the BBC-TV and the commercial network. BBC-TV, which did the actual shooting, came up with a standout job, praise going to producer Anthony Craxton for his camera cutting to get reaction shots.

In the overall treatment of the event, though, the commercial webs streaked miles ahead. Whereas BBC-TV was content to let the talk itself run with but a short studio introduction, the commercial networks gave an informed background buildup and followed the chat immediately with a 15-minute discussion thereon by three journalists. The three—Keith Kyle (Britain) and Charles Collingwood and Marquis Chlids (U.S.)—pitched in intelligently and critically to provide an analysis that was far more stimulating than the Ike-Mac exchanges which, however politically valuable as a demonstration of goodwill, scarcely impressed with their depth of content. Mike Wooller directed the item for Granada-TV.

General agreement here appears to be that Ike gained honors before the cameras with his sincerity, while Macmillan played it a shade too smoothly. *Erni.*

SEIN AUTO
(His Car)
With Tessa Beaumont, Vassili Sulich, Isolde Braeuner, Jean Dufresne
Producer: Bavarian Radio (Munich)
Director: Bernard Thieme
Writer: Bernard Thieme
Music: Walter Kabel
40 Mins.; Sat., 9:20 p.m.
W-German TV, from Munich

Writer-director Bernard Thieme, who has made himself a name via several light entertainment programs on the domestic tele, contributes here a not so conventional item which he calls a "musical short story." The main role is played here by a brand-new white Chevrolet. Latter's owner, a celebrated Gallic filmstar, has left this attention-getting vehicle in a repair shop where the young mechanic takes it over for a joy ride. Temporarily, he and his girl feel immensely happy. But eventually

(Continued on page 36)

IT COULD BE YOU
With Bill Leyden, Wendell Niles, others
Producer: Stephan Hatas
Director: Stuart W. Phelps
30 Mins., Sat., 10:30 p.m.
PHARMACEUTICALS
NBC-TV, from Hollywood

(Parkson)

Fact that "It Could Be You" doesn't need tremendous viewership to deliver a fancy cost-per-thousand is still no reason to saturate the airwaves with it. This Ralph Edwards brainchild is a mongrel of a show, yet, because it makes some immediate economic sense, it's enjoying its second year as a nighttime entry concurrent with its third as a daytime cross-the-boarder.

Plainly, it's not the kind of offering that is going to help television acquire an honorable image, committing as it does some of the medium's deadliest moral and artistic sins. The show of surprises, as it likes to call itself, capitalizes on drawing out raw emotion (preferably weeping) from unwitting people who are willing to be thus exploited to get some of the things they want—a cheap (in both senses of the term) way to engage the attention of Saturday night set watchers. Secondly, it fairly bombards the cathode tube with product messages, for in addition to the regulation Pharmaceutical blurbs (which are nothing classy themselves) there are the obligatory pluggolas for the giveaway merchandise, and these go a phrase or two beyond the mere mentioning of brand names.

It seemed retribution to at least one viewer that the fall preemer (5) found some of the "surprises" slightly backfiring, but these setbacks seemed not to daunt host Bill Leyden who plunged on with the agenda, to his own credit. For instance, a man who was supposedly being watched by a hidden camera discovered the peeping-tom lens and kept nudging his wife and pointing to it. However the pair came through in fine style for Pharmaceuticals later by not being able to hold back the tears when gifted with a completely furnished modern barber shop (donated by Emil J. Paidar, et. al.).

A second couple, immigrants from the Netherlands, failed to run tears when they were reunited with two offspring they hadn't seen in years, a severe blunder on their part since this was to have been the heart-runturer of the evening. They messed up a potentially swell scene by merely taking their children in arms and smiling with pleasure at the cameras. Again, the next subject failed to play by the rules. This was a farm girl who allegedly spent all her time dreaming of owning a horse. She accepted her "Could Be You" gift (which, after the buildup, came as no surprise to anyone) entirely without expression, as though she had it coming.

So the show wound up without an eye-watering climax and must be scored as pretty much an unsuccessful tee-offer. But this was surely an unhappy fluke. Coming installments promise to get more lachrymose, and anyway Bill Leyden seems such a nice guy. *Les.*

BEHIND THE NEWS
With Howard K. Smith
Producer: William Weston
Director: Michael Zeamer
Writer: Warren Rodgers
30 Mins. Sun., 6 p.m.
Sustaining
CBS-TV, from N.Y.

Howard K. Smith, long identified with the CBS egghead efforts, provides an instructive and exceeding worthwhile session with his resumption on the podium of "Behind the News." Although the format is very much like that of an illustrated lecture, the proceedings are interesting, instructive and frequently vital.

The initial subject matter was a discussion on the State Dept. With the background of the pending visit of Premier Nikita Khrushchev to the U.S. and the forthcoming return visit by Pres. Eisenhower to Russia, the function of this cabinet sector, frequently the difference between war and peace, looms as one of the most important not only to the U.S. but to the world. This particular show written by Warren Rodgers of the N.Y. Herald Tribune staff, gave an excellent account of the workings of the Department, provided an indication of the problems it faces in its daily work, brief sketches of the top aides of the Secretary, and provided some frank discussions of some of the handicaps it has to work under such as political appointees to important embassies. It also provides a peek into policy and how its made.

Smith delivers the talk capably. He's aided by newsreel clips so

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WANTED—DEAD OR ALIVE
With Steve McQueen, Richard Eyer, Jean Willes, Steve Brodie, Richard Devon, Clancy Cooper
Producer: John Robinson
Directors: Thomas Carr, Donald McDougal
30 Mins.: Sat., 8:30 p.m.
BRISTOL MYERS, BROWN & WILLIAMSON
CBS-TV (film)

(Ted Bates)

In another season in which westerns will dominate, it's safe to say that the season started off with a bang. How else? Among the first to make its return after a summer of reruns is "Wanted—Dead or Alive" which follows the usual format of unsmiling, taciturn and virtuous heroes, villains clearly marked in a world in which the six-shooter is more necessary than the pocket handkerchief.

This opera has Steve McQueen playing John Randall a bounty hunter who is a one-man dispenser of justice, and dedicated corrector of all sort of social evils. In the initial episode he's playing the secondary role to a lad of subteen years in an implausible tale in which the moppet is a card cheat and a three-card monte dealer. There's even an unfeeling cowboy who would rather have gunned this gambler had not McQueen intervened.

Truly, this kid isn't a delinquent, the script sez, he's just grateful to a no-good who rescued him from a life in an orphanage. But when it comes time to make a choice between Randall and Johnny Deuce (Steve Brodie), the kid chooses the bounty man.

This effort isn't one of the strongest in the series which is not too much different than most westerns, and generally up to the level of most on the frontier. The script merely went awry. The performances reach the level of adequacy and the production and direction were on par with most buckskin drama. *Jose.*

THE TEXAN
With Rory Calhoun, Lori Nelson, William Tannen, Harry Brandon, Tom London, Charles Horvath, Henry Kulky, James H. Drake
Producers: Calhoun, Victor M. Orsatti
Director: Robert I. Gordon
Writer: David Evans
30 Mins., Mon., 8 p.m.
BROWN & WILLIAMSON
CBS-TV, from N. Y. (film)

(Ted Bates)

There's a lot of life left in "The Texan." It has all the slick commercial appearance to score as highly with the nation's viewers in the course of its sophomore season as it did the first time around on CBS. If westerns go big again this year, "Texan" should ride tall on the wave of oater prosperity.

Not that its maiden outing of the season (31) is any literary prize. On the contrary, it is a pretty weak script from the standpoint of strong, logical motives and natural reactions on the part of its characters. But if people seem to be behaving curiously on "The Texan," they are doing it attractively and with basic conviction. When star Rory Calhoun takes on two baddies with his bare fists after he already has subdued them with his sidearm, it makes weary armchair he-men sit up and take notice. And when Calhoun plants a tender kiss on the admirable lips of Lori Nelson and rides off, the ladies of the country are seeing their girlhood dreams take physical shape. So if the premium here isn't on logical scripts, it is more than compensated for by a little sex, a few rough-tough fights, a showdown or two, a weak sheriff, and a bunch of unscrupulous heavies.

Calhoun leaves little to be desired as the hero of this network domain. He delivers a sound, convincing performance, and does all that is required of the tv western hero. On the basis of her work on this stanza, Miss Nelson figures to benefit from her decision to leave the running cast of "How to Marry A Millionaire." She comes through persuasively as a girl whose "I hate men" conviction is shattered by Calhoun's heroism above and beyond the call of duty.

Delivering able performances are William Tannen, Henry Brandon, Tom London, Charles Horvath, Henry Kulky and James H. Drake as assorted heavies and weaklings. Robert I. Gordon's direction is slick and snappy, polishing the Vic Orsatti-Calhoun coproduction into a shiny, marketable item for co-bankrollers Brown & Williamson Tobacco and Lever Bros. *Tube.*

JOHN GUNTHER'S HIGH ROAD
(Song of the Congo)
Producer: Jerry Stagg
Writers: Phillip Shuken, John L. Greene
30 Mins., Mon., 8:30 p.m.
RALSTON PURINA
ABC-TV (film)

(Guild, Bascom & Bonfigli)

John Gunther may be a formidable figure in the literary marts, as witness the succession of "Inside" successes, but as an enterpreneur in the adventure-travel vidpix arena, it isn't likely that he'll create havoc with the rating charts. ABC-TV on Monday (7) premiered the "John Gunther High Road" half-hour adventure skein, designed as a sort of "inside everywhere' series, since it will cover subjects and places ranging from space travel to jazz music and from N. Y. to the Himalayas. (By the nature of the entry and keyed to the hot competitive three-network race for the Nielsens, particularly as it applies to Monday, the show will be shifted to a less frantic Saturday berth later this month).

"High Road" immediately conjures up the more imposing Lowell Thomas hour tv travel series. The newer entry, by contrast, is less dramatic and less exciting; it's in a lower, more casual register (as is, for that matter, Gunther's own narration as host of the series). The premiere installment, "Song of the Congo," dealt with Jean-Mark Landier's search in the Belgian Congo for talented native dancers in assembling the now-famous African Ballet (but any resemblance to the troupe that played N. Y. and this Congo performance seemed purely coincidental).

Some of the camera shots were not without interest, particularly those focussing of natives taking their first plane trip or seeing their first train. A few of the ritualistic gyrations held attention, as did some of the scenes of the bush country, but by and large it was a lacklustre, slow-paced entry that could better pass muster on the educational channels. *Rose.*

GUNSMOKE
With James Arness, Dennis Weaver, Milburn Stone, Amanda Blake, Darryl Hickman, John Carradine, Susan Lloyd, Frank De Kova
Exec Producer: Edgar Peterson
Producer: Norman Macdonnell
Director: Andy McLaglen
Writers: Les Crutchfield, John Meston
30 Mins., Sat., 10 p.m.
LIGGET & MYERS, REMINGTON RAND
CBS-TV (film)

(D-F-S; Y&R)

First western ladened with gold rating dust of previous seasons to hit the '59-'60 CBS-TV trail is "Gunsmoke." Mincing no words, opener on Saturday (5) was a superior adult oater. The James Arness starrer should have no trouble holding its own in the Saturday night 10 to 10:30 slot, unless there's more surprises than expected in NBC-TV's "Five Fingers."

Premiere told a simple story, straight from the hip. It had an offbeat quality, with an ending not anticipated too much. Teleplay penned by John Meston from a story by Les Crutchfield had sufficient characterization and warmth to envelop the viewer. The half-hour blazed no new dramatic trails, nor did the allotted time allow it to soar to more fully developed heights. But what was offered was something more than just a workmanlike job by oater talent. It had the polish of performing pros, on and off the screen, and a story worth the telling.

John Carradine, as the embittered, gaunt father, blind in his avarice and hostility, had the pivotal role in the tale. The writers penned his lines in bold strokes, granting him his humanity despite his faults and Carradine carried off his role well. Arness, as Marshal Matt Dillon, and his regular supporting players Dennis Weaver, Milburn Stone and Amanda Blake, went through their paces with finesse. Darryl Hickman, as Carradine's son in revolt, had that needed "not-dry-behind-the-ears" quality. Susan Lloyd, as the gypsy girl in love with Hickman, was a looker. Her affair supplied the engaging spark of the story.

The not too anticipated ending? Carradine, thinking he's taking potshots at an unwanted group of gypsies trespassing on his land, kills his own son. All that had gone before helped to underscore the tragedy, a capsule oater tragedy, but dramatically moving and valid. *Horo.*

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week five different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting, competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 150 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U. S.

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY DATES: AUGUST 1-7, 1959.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	KNXT	31.2	1.	Death Valley Days (Thurs. 7:00)	KRCA	U.S. Borax	12.5	37.2	7 O'Clock Report / CBS News	KNXT	8.2
2.	Have Gun, Will Travel (Sat. 9:30-10)	KNXT	28.5	2.	Mike Hammer (Tues. 10:30)	KRCA	MCA	11.7	40.6	Paul Cotes	KTTV	6.9
3.	Alfred Hitchcock (Sun. 9:30-10:00)	KNXT	24.9	3.	Sea Hunt (Fri. 10:30)	KRCA	Ziv	11.0	33.5	News	KABC	8.9
4.	What's My Line (Sun. 10:30-11:00)	KNXT	24.6	4.	Huckleberry Hound (Tues. 7:30)	KNXT	Screen Gems	10.8	26.5	Sugarfoot	KABC	9.5
5.	G. E. Theatre (Sun. 9:00-9:30)	KNXT	23.5	5.	Highway Patrol (Thurs. 8:00)	KTTV	Ziv	10.0	22.9	Zorro	KABC	12.1
6.	77 Sunset Strip (Fri. 9:30-10:30)	KABC	23.4	6.	Rescue 8 (Tues. 7:00)	KRCA	Screen Gems	9.2	31.4	7 O'Clock Report / CBS News	KNXT	5.9
7.	Welk's Dancing Party (Sat. 6:00-7:00)	KABC	23.3	7.	Union Pacific (Mon. 7:00)	KRCA	CNP	8.2	21.0	7 O'Clock Report / CBS News	KNXT	9.7
8.	Maverick (Sun. 7:30-8:30)	KABC	23.1	8.	Divorce Court (Wed. 9:00)	KTTV	Guild	7.6	14.3	Ozzie & Harriet	KABC	15.6
9.	Real McCoys (Thurs. 8:30-9:00)	KABC	22.6	9.	San Francisco Beat (Sat. 8:30)	KTTV	CBS	7.5	20.4	Wanted-Dead or Alive	KNXT	12.8
10.	All Star Baseball (Mon. 3:45-6:45)	KRCA	22.2	10.	Sheriff Of Cochise (Wed. 8:30)	KTTV	NTA	7.2	13.8	Price Is Right	KRCA	19.5

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY DATES: AUGUST 1-7, 1959.

1.	Gunsmoke (Sat. 9:00-9:30)	WBBM	38.6	1.	Sea Hunt (Sun. 9:30)	WNBQ	Ziv	29.2	44.4	What's My Line	WBBM	24.6
2.	All Star Baseball (Mon. 5:45-8:45)	WNBQ	32.0	2.	Highway Patrol (Fri. 9:30)	WGN	Ziv	24.9	49.9	Cavalcade of Sports; Jackpot Bowling	WNBQ	10.3
3.	Alfred Hitchcock (Sun. 8:30-9:00)	WBBM	29.6	3.	San Francisco Beat (Wed. 9:00)	WGN	CBS	19.2	33.6	This Is Your Life	WNBQ	1[illegible].7
4.	77 Sunset Strip (Fri. 8:30-9:30)	WBKB	28.3	4.	Special Agent 7 (Tues. 9:30)	WNBQ	MCA	17.5	37.8	Death Valley Days	WGN	11.6
5.	I've Got A Secret (Wed. 8:30-9:00)	WBBM	26.4	5.	State Trooper (Mon. 9:30)	WGN	MCA	16.6	28.1	Desilu Playhouse	WBBM	22.9
6.	Loretta Young (Sun. 9:00-9:30)	WNBQ	25.5	6.	Mike Hammer (Thurs. 9:30)	WGN	MCA	15.4	30.5	Masquerade Party	WNBQ	17.5
6.	Markham (Sat. 9:30-10:00)	WBBM	25.5	7.	Citizen Soldier (Mon. 9:30)	WNBQ	Flamingo	14.8	25.1	Desilu Playhouse	WBBM	22.9
7.	Have Gun, Will Travel (Sat. 8:30-9)	WBBM	24.6	8.	MacKenzie's Raiders (Wed. 9:30)	WNBQ	Ziv	14.6	28.7	New York Confidential	WGN	14.6
7.	What's My Line (Sun. 9:30-10:00)	WBBM	24.6	8.	New York Confidential (Wed. 9:30)	WGN	ITC	14.6	28.7	MacKenzie's Raiders	WNBQ	14.6
8.	M/L BB-White Sox vs Senators (Sun. 1:30-3:45)	WGN	24.2	9.	Navy Log (Mon. 9:00)	WGN	CBS	12.5	19.9	Desilu Playhouse	WBBM	23.0
9.	M/L BB-White Sox vs Senators (Sat. 1:30-4:00)	WGN	23.7	10.	Whirlybirds (Thurs. 9:00)	WGN	CBS	12.3	24.6	Best Of Groucho	WNBQ	15.9
10.	Welk's Dancing Party (Sat. 8-9:00)	WBKB	23.4									

MIAMI

STATIONS: WTVJ, WCKT, WPST. SURVEY DATES: AUGUST 1-7, 1959.

1.	Gunsmoke (Sat. 10:00-10:30)	WTVJ	46.7	1.	Sea Hunt (Fri. 7:00)	WTVJ	Ziv	34.8	77.7	Sgt. Preston Of Yukon	WPST	5.2
2.	Have Gun, Will Travel (Sat. 9:30-10)	WTVJ	35.7	2.	Silent Service (Tues. 7:00)	WTVJ	CNP	27.6	50.2	Woody Woodpecker	WCKT	19.8
3.	Rawhide (Fri. 7:30-8:30)	WTVJ	32.1	3.	Highway Patrol (Mon. 7:00)	WTVJ	Ziv	26.7	42.6	All Star Baseball	WCKT	28.1
4.	Father Knows Best (Mon. 8:30-9:00)	WTVJ	31.9	4.	Huckleberry Hound (Thurs. 7:00)	WCKT	Screen Gems	26.2	71.4	Lone Ranger	WTVJ	14.1
5.	To Tell The Truth (Tues. 8:30-9:00)	WTVJ	31.4	5.	Flight (Tues. 8:00)	WTVJ	CNP	25.2	43.0	Sugarfoot	WPST	21.0
6.	Wanted—Dead or Alive (Sat. 8:30-9)	WTVJ	30.5	6.	MacKenzie's Raiders (Thurs. 8:00)	WTVJ	Ziv	20.0	34.8	Mike Hammer	WCKT	19.8
7.	The Rifleman (Tues. 9:00-9:30)	WPST	30.0	7.	Mike Hammer (Thurs. 8:00)	WCKT	MCA	19.8	34.5	MacKenzie's Raiders	WTVJ	20.0
8.	Wagon Train (Wed. 7:30-8:30)	WCKT	29.9	7.	Woody Woodpecker (Tues. 7:00)	WCKT	Kellogg	19.8	36.0	Silent Service	WTVJ	27.6
9.	The Texan (Mon. 8:00-8:30)	WTVJ	29.8	8.	Rescue 8 (Sat. 7:00)	WTVJ	Screen Gems	19.5	58.0	Movie Of The Week	WCKT	11.4
10.	I've Got A Secret (Wed. 9:30-10:00)	WTVJ	29.6	9.	U. S. Marshal (Wed. 8:30)	WTVJ	NTA	19.3	33.0	Price Is Right	WCKT	20.8
				10.	Citizen Soldier (Wed. 7:00)	WCKT	Flamingo	17.1	34.7	Big Show	WTVJ	23.8

ATLANTA

STATIONS: WSB, WAGA, WLWA. SURVEY DATES: AUGUST 1-7, 1959.

1.	Gunsmoke (Sat. 10:00-10:30)	WAGA	40.1	1.	Highway Patrol (Sat. 9:00)	WAGA	Ziv	21.3	40.6	Black Saddle	WSB	16.3
2.	Wagon Train (Wed. 7:30-8:30)	WSB	36.4	2.	Whirlybirds (Wed. 7:00)	WSB	CBS	20.4	66.4	City Camera; Weather / CBS News	WAGA	6.3
3.	Have Gun, Will Travel (Sat. 9:30-10)	WAGA	33.6	3.	U.S. Marshal (Sat. 10:30)	WAGA	NTA	17.5	51.8	D. A.'s Man	WSB	14.1
4.	Peter Gunn (Mon. 9:00-9:30)	WSB	30.2	4.	Popeye (M-F 5:00)	WSB	UAA	14.4	55.8	American Bandstand	WLWA	10.0
5.	77 Sunset Strip (Fri. 9:30-10:30)	WLWA	27.9	5.	Huckleberry Hound (Thurs. 6:00)	WSB	Screen Gems	13.6	59.6	Early Show	WAGA	5.3
6.	Price Is Right (Wed. 8:30-9:00)	WSB	26.7	6.	Rescue 8 (Thurs. 10:30)	WSB	Screen Gems	13.4	38.4	Playhouse 90	WAGA	17.0
7.	Real McCoys (Thurs. 8:30-9:00)	WLWA	26.6	7.	Bugs Bunny (M-F 6:30)	WAGA		12.7	44.1	News; Weather / News	WSB	11.7
8.	Father Knows Best (Mon. 8:30-9:00)	WAGA	25.3	7.	Sea Hunt (Sun. 7:00)	WSB	Ziv	12.7	44.4	Lassie	WAGA	9.1
9.	Maverick (Sun. 7:30-8:30)	WLWA	24.0	8.	MacKenzie's Raiders (Tues. 7:00)	WSB	Ziv	12.3	55.9	City Camera; Weather / CBS News	WAGA	6.2
10.	I've Got A Secret (Wed. 9:30-10:00)	WAGA	23.7	9.	Decoy (Tues. 10:30)	WLWA	Official	11.9	39.4	Andy Williams	WAGA	10.7
				10.	People's Choice (Fri. 7:00)	WSB	ABC	10.9	42.4	Silent Service	WLWA	7.8

WASHINGTON

STATIONS: WRC, WTTG, WMAL, WTOP. SURVEY DATES: AUGUST 1-7, 1959.

1.	All Star Baseball (Mon. 6:45-9:45)	WRC	36.0	1.	Mike Hammer (Tues. 10:30)	WRC	MCA	17.7	48.4	Andy Williams	WTOP	10.7
2.	The Rifleman (Tues. 9:00-9:30)	WMAL	29.0	2.	Gray Ghost (Wed. 7:00)	WRC	CBS	11.1	41.9	7 O'Clock Final / News; Weather	WMAL	5.4
3.	77 Sunset Strip (Fri. 9:30-10:30)	WMAL	28.7	2.	U. S. Marshal (Wed. 10:30)	WRC	NTA	11.1	31.1	Armstrong By Request	WTOP	10.9
4.	Gunsmoke (Sat. 10:00-10:30)	WTOP	28.4	3.	Racket Squad (Wed. 10:00)	WTTG	Hal Roach	10.9	25.2	This Is Your Life	WRC	11.7
5.	What's My Line (Sun. 10:30-11:00)	WTOP	26.4	4.	Sea Hunt (Thurs. 10:00)	WMAL	Ziv	10.5	20.0	Playhouse 90	WTOP	17.7
6.	Wagon Train (Wed. 7:30-8:30)	WRC	23.8	5.	Silent Service (Sun. 7:00)	WMAL	CNP	10.3	46.4	Lassie	WTOP	7.5
7.	Loretta Young (Sun. 10:00-10:30)	WRC	23.2	6.	Highway Patrol (Sat. 7:00)	WTOP	Ziv	9.7	51.9	Milt Grant Show	WTTG	3.8
8.	Maverick (Sun. 7:30-8:30)	WMAL	22.3	7.	Man Behind The Badge (Mon. 10)	WTTG	MCA	9.1	18.5	Arthur Murray Party	WRC	17.9
9.	I've Got A Secret (Wed. 9:30-10:00)	WTOP	21.4	8.	Decoy (Mon. 7:00)	WTOP	Official	8.5	18.4	All Star Baseball	WRC	33.1
10.	"M" Squad (Fri. 9:00-9:30)	WRC	20.4	8.	Huckleberry Hound (Fri. 7:00)	WRC	Screen Gems	8.5	31.3	'Copter Patrol; / TV Editorial	WTOP	8.1
10.	Wyatt Earp (Tues. 8:30-9:00)	WMAL	20.4	9.	"26" Men (Sun. 6:30)	WMAL	ABC	7.9	33.5	Chet Huntley Report	WRC	7.9
				9.	Woody Woodpecker (Tues. 6:00)	WRC	Kellogg	7.9	39.7	Abbott & Costello	WMAL	5.0
				10.	Three Stooges (M-F 6:30)	WTTG	Screen Gems	7.8	27.9	6:30 Spotlight / CBS News	WTOP	8.5

Double Exposure

Continued from page 25

WCBS-TV and its placement on WABC-TV and WPIX.

WCBS-TV, compiling what happened to "Sea Hunt" since it was bumped for the network "Markham" show, wound up with the statement that in N. Y., it's the station that counts. In May, '59 "Sea Hunt" on WCBS-TV, slated at Saturdays at 10:30, had a Nielsen of 29.3. In June through July, '59, the Ziv show on WABC-TV had a Nielsen of 9.5, with WPIX showing a 6.8, the combined total quite a comedown from WCBS-TV's 29.3. But despite WCBS-TV's declaimer that it's the station that counts, web's "Markham" isn't performing as well as "Sea Hunt" did in the ratings when the Ziv show was on WCBS-TV.

Los Angeles—Dale Peterson has been named general sales manager of radio station KPOP, a Storer Broadcasting outlet. He was formerly general manager of KRHM-FM, this city, and came to California after service with Minnesota stations.

TV Image Seekers

Continued from page 27

desires of minority audiences."

Television's "major programming mission" is to entertain, but "substantial parts of the schedule are devoted to informational, cultural and educational ends," according to the committee. "Television must present a full variety of program types so the public itself can make a choice."

Point four is that video "serves (via advertising) as a powerful and constructive force in our economy and functions most effectively, both for the viewer and the advertiser, when it adheres to the standards set forth in the NAB Television Code."

Last point is that the broadcasters do "take pride in the accomplishments of video but also recognize an even greater potential still to be fulfilled."

One of TIO's major jobs will be development of research to be made available to educational and "other interested institutions." Moreover, it should be designed to assist telecasters "in improving as well as evaluating television programming," according to the NAB report on TIO.

Aloha's All-Femme Station

Honolulu, Sept. 8.

Honolulu's newest radio station, KNDI (pronounced "Candy"), will begin operations sometime this fall with an all-femme staff, according to James T. Ownby, president of Aloha State Broadcasters and Telecasters.

Onby operates KONI and KELE-FM in Phoenix, Ariz., and WJXN, Jackson, Miss. He plans a 24-hour operation from studio and transmitter which will be set up at what Ownby identifies only as a dairy near Pearl Harbor. It's not expected he'll have much trouble finding gal gabbers,

Time Clearances

Continued from page 27

lineup of sponsors, the "busy look" will make it more attractive for the stations to stay in line.

It has definitely become these past four weeks a game of finding out "how many station you got?" The webs have by no means firmed up the station lineups on all their programs, far from it.

Daytime, too, the problem exists. With three webs in there with full pre-dark lineups, the stations can pick and choose (influenced by the lure of handsome monetary compensations) the shows they want. Day or night, a short lineup means one of two things: Either losing the sponsor for failure to meet clearance promises or, more likely, forcing the sponsor, who most certainly will be unhappy as the result, to buy spot time in the markets its respective network cannot clear for "nationally sponsored" programming.

Pressures by the three networks for clearances in station option time are further complicating the problem. There has been a clear-cut upswing by ABC, NBC and CBS this coming season into the 7:30 and 10:30 time periods each night, and again the fight rages, with each of the webs offering all manner of grand bait to get those time

Lastly, what complicates the situation beyond patience for the webs is the fact that many well-entrenched national spot sponsors, who rely mainly on syndicated programming to reach the tv audiences, have longtime holds on some nifty time periods, a goodly number of them spots that the networks themselves need and covet but can't get no matter how much money they offer.

Vidtape Unites

Continued from page 1

ATV in London and Radiodiffusion Francais in Paris. Thanks to Granada TV's converter system (the only one extant) it was possible to adapt the CBS shows to Germany's 625 lines, to England's 405 lines, and France's 819 lines, as well as this country's 525 lines.

This enabled Eurovision to give the CBS shows a simultaneous screening on its multi-country network. Sig Mickelson, CBS' news chieftain, had tied up the equipment far in advance.

A lot of the Europe-to-N. Y. groundwork had been laid last April when Dave Garroway took a NBC tape crew to Paris for a full week of originations (with the tapes flown over for following day exposure), but in contrast to the Ike tv chronology, that was but a preliminary ironing-out-the-kinks. The full measure of tape's impact on tv (which, of course, has nothing to do with the entertainment aspects of its usage) was translated by the tensions and the world peace overtones attending Ike's diplomatic excursions.

As a "news imperative," the era of tape, by virtue of its performance over the past couple of weeks, represents a considerable advance for tv as a communications medium.

Cowan

Continued from page 23

tv's standards is too tempting. And with tv's most competitive season coming up, he wants to be part of the fun and the furore.

And with NBC's Bob Sarnoff now doing the "Far East bit" after Bob Kintner's global trek and ABC's Leonard Goldenson - Ollie Treyz in tandem traipsing around the world, Cowan's been sweating it out these hot summer months with only a mid-February to mid-March respite in the offing, when he spends a month in Austria, teaching communications at the Salzburg School of American Studies. That's his "vacation."

Albuquerque — New local 30-minute news show, first such in station's history, kicked off Mon. (31) on KOAT-TV, Albuquerque ABC outlet. Show features Phil Akin, local staffer, and Bill Johns, who came here from San Diego to join staff.

CHI'S SUN-TIMES, NEWS FM 'IMAGES'

Chicago, Sept. 8.

Chicago Sun-Times and the Daily News, two Marshall Field-owned gazettes here, have collaborated in an institutional purchase of 10 monthly specials on FM radio with the idea of shaping a cultural image with the opinion-setters of the community. Starting Sunday (6) with "Taming of the Shrew," the papers are alternating sponsorship of 10 audio productions of Shakespeare on highbrow station WFMT, the average show running two and a half hours.

Plays will be broadcast, via recordings, on the first Sunday of every month, with "Julius Caesar," "Much Ado About Nothing," "Macbeth," "Twelfth Night," "Troilus and Cressida," "Richard II," "As You Like It," "Romeo and Juliet" and "Hamlet," following "Shrew" in order. They'll be done variously by the Old Vic Co., the Dublin Gate Theatre and the Marlowe Society of Cambridge, with such marquee names as Alec Guinness, Claire Bloom and Sir John Gielgud participating. Broadcasts will run from 8 p.m. Sunday nights to conclusion.

Each episode is costing the News and Sun-Times $750, the station gaining an additional advantage from the free editorial and advertising support the sheets will be giving the series.

Met B'casting

Continued from page 22

rather to aid in propagandizing one point of view on a controversial issue."

It added: "The broadcaster made no attempt to present a balanced program; there was no rebuttal; there was no semblance of presenting the other side of the case; there was no public service served by the program."

AFL-CIO had previously made a complaint to FCC in which WTTG-TV here was involved. That was the letter from AFL-CIO prexy George Meaney on April 11, 1958, to FCC Chairman John C. Doerfer objecting to the National Assn. of Broadcasters sending out cuffo to tv stations kines of the Senate Labor Rackets Committee's hearings on the Kohler strike. WTTG-TV was making those kines and selling them to NAM.

In the new complaint, Harris said he is suspicious that the McClellan-Ervin interview "was subsidized by the NAM or some other like body, in view of past events" and also since the program was used in the place of a sponsored program "usually occupying that time slot."

Memphis—In one of the major moves in Memphis radio, Ray Brown, w.k. deejay here has been switched from his late lobster stint to take over big matinee three hour on WMPS.

Closed-TV Now Pops Up (For Ford) In Area of Electronic Journalism

Large-screen, closed-circuit television, already an important factor in business communication, appears to be entering the field of electronic journalism. On the basis of a "first" last week—Ford's introduction of its new economy car, the Falcon, to the nation's press via closed-tv and two-way audio—new horizons for national, and perhaps international, press conferences seem to be emerging.

With some 2,000 members of the press gathered in hotel ballrooms in 21 cities throughout the country, Ford unveiled its new car and executives of the company, seen and heard from the company's Dearborn, Mich., headquarters, answered the queries of the newsmen from different sections of the country.

The electronic press conference telecast, staged and networked by Theatre Network Television, lasted some four hours. In New York, some 220 members of the press gathered at the Statler-Hilton Hotel. Show biz techniques, pointedly referred to by a Ford executive, played a major role in the presentation. The show, and it can be truthfully termed a show, saw the combined use of video tape, a quick switch to color and black and white film, and live video.

After showing the new Falcon and remarks by Henry Ford 2d, board chairman Ernest R. Breech, v.p. J. O. Wright, and v.p. R. S. McNamara, the airwaves were thrown open to questions. The query-throwers were selected by lot. At a luncheon preceding the telecast in each city, reporters filled out cards, including their names, affiliation and question. As each city was called, the "winner" arose and shot his question to a Ford exec. By going twice around the network a total of 42 questions were asked. Although the simulcast covered only 21 cities, newspapermen from cities surrounding the key centers were invited to the telecast sites. Thus Ford obtained nationwide coverage in one fell swoop.

Commenting on this new use of closed-tv, TNT prexy Nathan L. Halpern declared: "From industry's point of view, the electronic press conference is an unprecedented and dramatic format format for telling its story of expansion, new product development, management-labor affairs, etc. In 10 short years the electronic business meeting concept has gained wide and dramatic acceptance."

Our awards are your rewards!

Constant quality programming pays off in audience growth and loyalty!

Peabody Award—Won by WGN-TV's Blue Fairy as the best children's program of the year.

Alfred P. Sloan Award—Presented to WGN Radio "Signal 10" for public service in promoting traffic safety. "Signal 10" documents the work of the state police of Indiana with on-the-spot recordings of actual traffic violations and instructive comments on their dangers. This popular, 25-minute feature has been made available to 17 other midwestern radio stations.

Ohio State 1958 TV Award—Presented by Ohio State University to WGN-TV for its documentary program "The Cardinal's Two Hats," based on the life of the late Samuel Cardinal Stritch.

3 Emmy Awards and 10 Plaques

WGN-TV's Fran Allison was awarded two Emmys. She was chosen best actress of the year and best saleswoman of the year.

WGN-TV's cameraman, Wilmer Butler was awarded the behind-the-camera Emmy for "best creator with material elements."

The ten plaques awarded to WGN-TV were shared by these seven WGN-TV staffers: Fran Allison, Frazier Thomas, Jack Brickhouse, Sheldon Cooper, Frances Horwich, Bob Trendler and Bob Stebbins.

Quality programming, presented with integrity, produces award winners. It also produces rewards for advertisers who can depend on WGN and WGN-TV to deliver loyal audiences day after day, year-in, year-out.

WGN and WGN-TV

Serving all Chicagoland
441 N. Michigan Avenue, Chicago 11, Ill.

I'm

IN ANSWER TO REQUESTS FROM STATIONS ALL OVER THE COUNTRY, NTA NOW MAKES AVAILABLE 10 OUTSTANDING TEMPLE FEATURE FILMS.

Here comes a festival of feature films with the greatest little audience stealer of all time. Here's Shirley Temple... at the height of her universal appeal. And she's yours. She's yours for that extra programming energy you want for local television excitement. She's yours in brand new first runs such as: "Dimples," "Stowaway," "Just Around the Corner," "Bright Eyes," and she's yours in first-time-off-network success stories such as "Captain January," "Poor Little Rich Girl," "Wee Willie Winkie," "Heidi," "Rebecca of Sunnybrook Farm," plus "Little Miss Broadway." Yes it's Shirley Temple and she's yours! Get in touch with your NTA representative immediately!

NTA INTERNATIONAL, INC.

Coliseum Tower, 10 Columbus Circle, New York 19, Judson 2-7300
Beverly Hills–Crestview 4-8781, Boston–Liberty 2-9633, Dallas–Riverside 7-6559, Pittsburgh–Poplar 6-5300, Minneapolis–Federal 8-1682, Chicago–Michigan 2-5561, Memphis–Jackson 6-1565

yours!

McGannon's 'I Love Lacy, But —'

Continued from page 27

"The Big R," the Hank Stohl show, "Books and Voices," "New England Heritage," "The Keeper and the Keys," "Spotlight on Schools," "Decision and Dilemma," and "Adventures in Number and Space."

Mr. Lacy wrote us, after screening these programs, that many of them were "particularly suitable." To permit an immediate and effective presentation of this program to a cross-section of the American broadcast industry, we invited the Ambassador to address the industry at WBC's Baltimore Conference on Public Service Programming that month. When he could not attend these industry-wide meetings, I devoted my closing address to the 350 station owners, general managers and program managers to the urgent need for broadcasting implementation of the cultural exchange treaty.

Shortly thereafter, WBC offered to the State Department "The American Civil War," a new documentary series to be premiered in the U.S. this October, and the hour-long entertainment special "Benny Goodman in Brussels," filmed at the Brussels Fair last summer. WBC's contributions to the Fair were prompted by the same faith and sense of urgency toward the cultural exchange program.

Last August, we asked to be included in any exchange personnel. Mr. Lacy subsequntly confirmed a Radio-TV Mission to the USSR and the inclusion of Ralph N. Harmon, WBC Vice President in charge of Engineering. Mr. Harmon was one of four broadcaster executives who made the trip to Russia and the only technician on the technically-slanted mission. His analysis of Russian broadcasting was made to the industry and to Washington upon his return.

A second visit by me to Mr. Lacy was followed by a meeting and luncheon at the Russian Embassy with the new Russian Ambassador, Mr. Menchikov, and Messrs. Santangelo and Baudino. This resulted in the appearance of Mr. Menchikov before the Radio and Television Executives Society in New York, speaking on the cultural exchange program on my invitation as president of RTES at the time.

When Senator Hubert Humphrey became strongly interested in the problems of cultural exchange last January, I wrote him to reiterate the pledge of WBC and offer our assistance to the Senator in the enlightened approach he was pursuing.

All this conflicts with the statement in VARIETY by Frederick Merrill, Deputy to Ambassador Lacy, who said that "nobody in television has shown any particular interest."

While I have no personal knowledge of the positions of the three networks or other broadcasters, I am confident that they are vitally interested in the principles behind the cultural exchange program and, consistent with their demonstrated cooperation in the past in similar matters, would be responsive to a workable program consistant with the public interest.

Westinghouse Broadcasting Co. stands ready today, as it did 18 months ago, to implement the exchange of programs, to contribute in any way it can to international understanding, which is the only lasting basis for world peace. Your conclusion that American government is "skeptical of American corporate enthusiasm" seems to sell both short.

Donald H. McGannon,
(Pres., Westinghouse Broadcasting Co.)

Smut Can Be Smart

Continued from page 27

there will be others."

The raid was carried out on a private home in Brookline and police nabbed a 36-year old man, who was held in $1,000 for a hearing.

It was WBZ radio that came to the rescue of a Maine town that needed bally for its town meeting all because newsman Leo Egan wanted to vacation at Ogunquit on the Maine seacoast. A vote of 250 was needed for a quarter of a million dollars from the federal and state governments to enlarge and improve Perkins Cove.

Egan arrived at Ogunquit, Me. ready for the lobsters and surf, but before he unpacked his suitcase, the town fathers in the person of Billy Towers Jr., selectman, called. Seems there was a town meeting on for the very night, but without any newspaper or other communications, there was no way to spread the alarm.

WBZ became a modern "minuteman" with Egan phoning a beeper report to WBZ radio and the appeal was broadcast, aimed at Ogunquit residents to get out and attend the meeting. They did, and it ws one of the largest turnouts in the history of Ogunquit town meetings because of the WBZ special broadcast.

The vote was in favor of the $250,000 allocation 10 to 1,, official count, 323 in favor, 26 against.

Hayes

Continued from page 23

stations still get coin for the various news stanzas, "News Tonight," "World News Roundup" and the hourly news reports, plus other shows. If there's any trouble, it might crop up regarding the hourly news, which the stations have been given to sell locally. Hayes said that there are a substantial number of stations which are doing dismally in the sale of these every-60-minute segs, though there are some that are making out just fine.

"PCP," begun last January and voted upon favorably last fall by 84% of the convention-attending affiliates, is carried on 91% of all CBS stations. There were some major market radio outlets, at that time and since who dropped CBS, some of which were replaced rather quickly by the web. Yet there is still a hole for CBS in Louisville, and in Shreveport and Little Rock. The stations leaving in Detroit, Worcester and Richmond have been replaced. In all 18 stations have signed with CBS since last fall, most of them to replace ankling outlets.

Frank Stanton, CBS Inc. prexy, will address the second day's gathering in N. Y. And lining up for the various getting-to-know-you sessions will be most of the web's talent, including Godfrey, Moore, Bob & Ray, Andy Griffith, Bert Parks and several of the sport personalities.

One more thing CBS figures will work decidedly in its favor come affiliate meeting time: World Wide Broadcasting, which most of the major market stations defecting from CBS joined, had not made any significant gains to date. The chain, made up of indie stations, was formed several months ago to program news, etc., separately for the grouped indies.

ABC-TV's Snazzy Coast 'Stage E'

Hollywood, Sept. 8.

ABC-TV has spruced up its Coast studios, completing its modernization of Stage E, giving it one of the largest playing areas in Hollywood. The stage, one of three in the web's Television City, seats an audience of 349, offering a playing area of 5,525 square feet.

Now used for the weekly "Lawrence Welk" show, the stage will be utilized for the handful of specials slated for fall airing, including the Bing Crosby and Frank Sinatra outings.

An integral part of the web's Coast tv center is the vidtape operation, now equipped with eight Ampex recorders. Overseeing the web's Coast operation is Sandy Cummings, v.p. of the western division's network program department.

Cummings, though, with the web's emphasis on telefilm programming, spends a good deal of his time in that area. In a sense, he's the antenna for the frequent treks of Messrs. Leonard Goldenson, Oliver Treyz and Thomas Moore to the Coast to firm up telefilm programming deals.

Assisting him in the programming area are 15 staffers, some of whom maintain liaison with all the outside telefilm producers (ABC-TV is not engaged in telefilm production of its own). The key liaison spot with Warner Bros., which in the fall will supply the web with 36% of its nighttime programming, is Mitchel Gamson. The roster of telefilm program suppliers also includes 20th-Fox, Screen Gems, Desilu, Lou Edelman and Walt Disney, indicative of the fact, as Cummings put it, that "we're free agents."

Cleveland—Fred E. Walker became general sales manager this week of Westinghouse's KYW Radio here. He takes over officially at the end of the month from Ed Wallis who moves to WOWO, Fort Wayne, Ind.

NBC-TV's Preview of '59-'60

NBC-TV last week previewed its "totality of programming" close-circuited to its affiliates, ad agencies and press around the country. Spread across the tube for 75 minutes were samplings of most of the web's regulars and specials. It was a skilled job of integration, with a minimum of speeches to clarion the biggest season in NBC's history. There was even a gracious gesture by Robert Kintner, network prexy, who wished his competitors a good season, too.

The emphasis seemed to be on comedy despite that the season's schedule won't groan under the load of it. Milton Berle, intro'd by Dave Garroway as "Mr. Television," cracked that he's making his annual comeback and then proceeded to break off one gag after another with hilarious effect. It recalled a previous guesting on an Emmy show when he was a comedy riot and on the strength of it landed a sponsor. This season he's booked for specials but may just be warming up for more regular service.

The comedy capers were well larded through the acts, with only a barber's chair to denote the absence of Perry Como; Jimmy Durante with a bevy of beauts; George Burns singing, which could bring back the oldies; a running gag on NBC's color peacock insignia, in which the bird refused to fan its tail; Ernie Ford calling those little peas "Tennessee fortune cookies"; Don Knotts giving a rundown on ratings, and Jack Paar, in the same comedy vein.

Best of the production numbers was a rehearsal scene with Gene Kelly, Donald O'Connor and Carol Lawrence singing and swaying in a rhythmic routine. There was not a shot of Fred Astaire's dance special, which started a flood of "Evening's With . . ." Dinah Shore did a musical spoof with Andre Previn at the piano and most of the net's other shows were dismissed with a scene or a few kind words.

It may have occurred to many of the watchers why this taped show is not put on the air for the home lookers. They remain the only ones to be sold. It would make an excellent spec to showcase what's in store for the free loaders at home in the season ahead. (NBC answered it would cost too much in actors fees.)

Al Rylander was exec producer, Perry Cross producer, with assists by Barry Shear, Louis Ames, Ed Cosgrove and Lynwood King. Material for the program and not the acts were written by Lou Salaman and Shelly Keller. Harry Sosnik directed the music.

Wm. Russell Paintings Inspire ABC-TV Series; Lloyd Douglas Special

Hollywood, Sept. 8.

ABC-TV is reported to have the inside track on two new tv properties, one a western, the other a holiday special. The outdoor actioner will be based on the paintings and correspondence of the late William Russell, one of the foremost painters on the western scene.

Borden Chase acquired the Russell rights and will both package and write the series. Other entry which ABC is vying for is a show to be based on the Lloyd C. Douglas tome, "Home of Christmas." Dimitri Tiomkin, who acquired novel rights from the Douglas estate, would compose an original score if the book is sold as a tv special for Yule airing.

Sandy Cummings, ABC-TV Hollywood program striper, has had discussions with both Chase and Tiomkin.

BRITISH CLERGY'S QUEST FOR TV PERSONALITIES

London, Sept. 8.

The working committee of ABC-TV's religious training scheme for clergymen holds a day-long meeting today (Tues.) to discuss future plans. The scheme's been operating for about eight months, aiming to discover television personalities among churchmen and teach technique not only for the benefit of the initiating web that serves the Midlands and North at weekends but also for tv networks generally.

The agenda takes in questions such as the desirability of making future courses interdenominational, the inclusion of laymen and women, whether minority groups such as Salvationists and the Society of Friends should be brought in, and whether observers from overseas should be invited.

Telethon Pool

Albuquerque, Sept. 8.

Albuquerque's three television stations are pooling talent for the annual Cerebral Palsy Assn. telethon, planned this Saturday and Sunday. Show, to be staged at Civic Auditorium, using remote equipment of KOAT-TV (ABC outlet) starts Saturday night at 10.

Fats Domino and band, playing a dance date in town Saturday night, is expected to appear. George Jessel, coming here Sunday for an Israel Bonds rally, may also appear, along with Les Elgart and band, who are playing a date Friday in Albuquerque.

Personalities from KOAT, KGGM-TV, are all expected to appear.

Chi's WGN-TV In Rate Card Shuffle

Chicago, Sept. 8.

WGN-TV has revised its delineations of prime time in a new rate card, issued Sept. 1, which increases Class A program rates 24% but at the same time shaves some nine hours a week from that classification and redesignates it Class B. New rate structure also lowers spot rates in fringe periods by creating new classifications dictated by available sets-in-use data.

The weekday periods from 8-8:30 p.m. and 11:30 p.m. to midnight have been dropped from Class A to Class B at a 20% reduction in rates. Also demoted from Class A are the 8 to 10 p.m. periods on Saturdays and Sundays. Withal, Class A has been diminished by 15% and Class B increased by as much.

The new card establishes a Class D for the period from signoff to 10 a.m. daily, previously Class C, at the former C rates. Current Class C rates have been upped 20% and apply to periods from 10 a.m. to 6 p.m. and from midnight to signoff.

Greensboro, N.C. — Greensboro television station WFMY-TV has launched a campaign to find a 10-year-old king and queen from its viewing area to help celebrate the station's 10th anniversary the week of Sept. 20.

The HOT SHOWS come from ZIV!

"BOLD VENTURE"
starring
DANE CLARK

TAMPA-ST. PETERSBURG
WTVT
22.6
ARB, June '59

PHOENIX, KVAR
21.6*
ARB, June '59

PORTLAND, ORE., KPTV
20.4
ARB, June '59

CLEVELAND, KYW-TV
20.3
ARB, May '59

*4-week average

ZIV TELEVISION PROGRAMS, INC.

Mgt. William Morris Agency

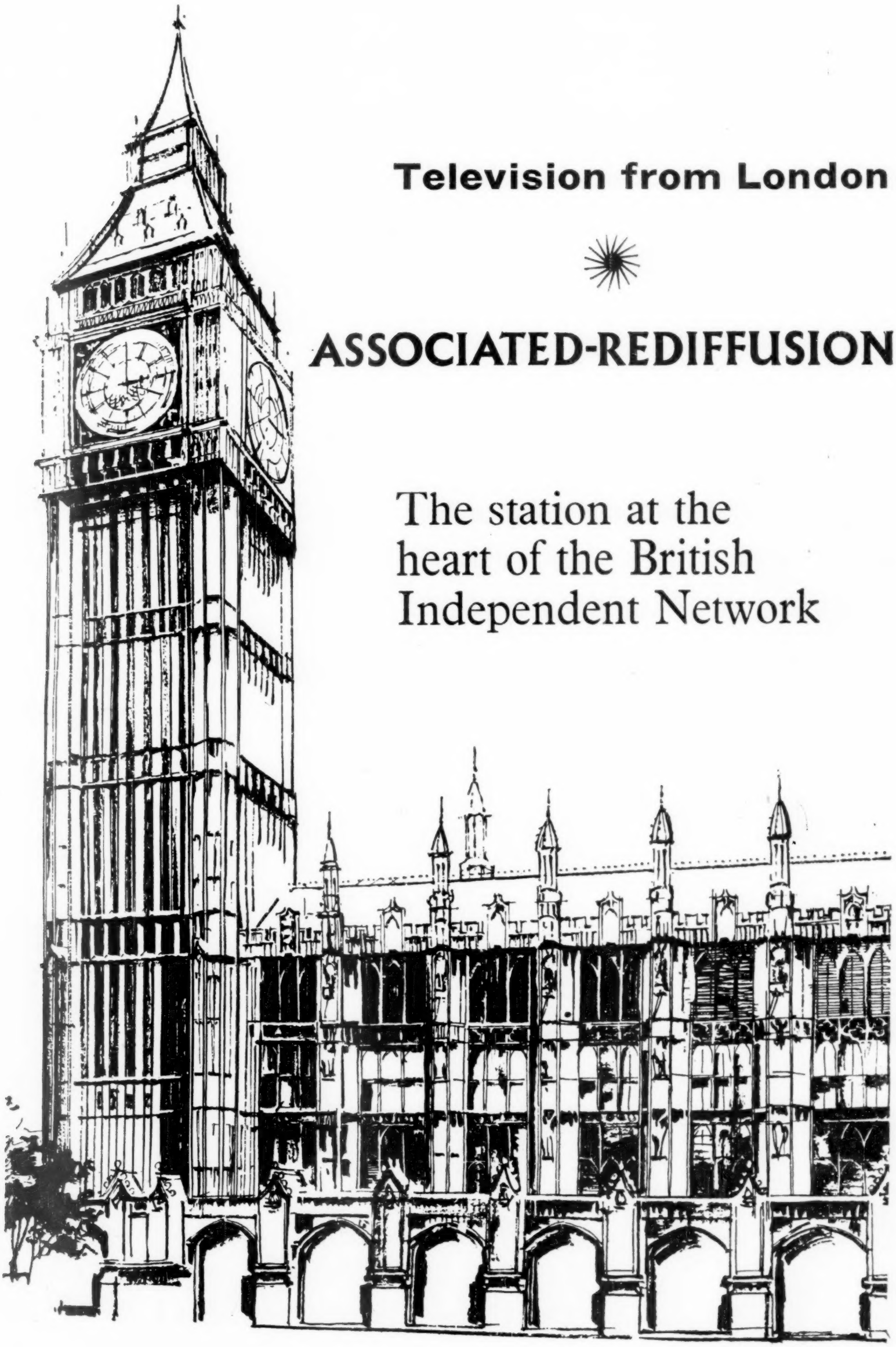
Artistic Modern Home

Excl. Estate section, Harrison, near Westchester Country Club, remodelled carriage house, glass walls, wood panelling, radiant heating, 2 parklike acres, 4 bedr., 3 car garage, sacrifice in 40's. Owner WO 7-0889.

STILL STUCK

Moving to larger quarters. Two private offices and reception room, 470 sq. ft. 119 West 57th St. Sublet to May 1st. I pay $175; will take loss. Phone: ORegon 5-2810.

Jerome H. Cargill



Television from London

ASSOCIATED-REDIFFUSION

The station at the heart of the British Independent Network

TV-Radio Production Centres

Continued from page 26

ing federal, state and local govt. Completion of the giant "Basis of Liberty" puzzle is six-week feature of his kiddy show . . . **Arthur Fetridge**, Boston Herald tv ed, in Hollywood for material on tv films; **Tony LaCamera**, Boston American tv ed, just returned.

IN PHILADELPHIA . . .

WFLN aired a memorial program for the late **Gilbert Morris**, radio personality who devoted a quarter of a century to the cause of good music . . . WCAU-TV deejay **Hy Lit** and his manager **Lee Hasin** have severed relations . . . **Harry Harris**, Philadelphia Inquirer tv columnist appears in ABC's "Day in Court" (9) on WFIL-TV . . . "Lock Up," new series based on files of Philly attorney **Herbert Maris**, bows on WRCV-TV (22) with Ortlieb's Beer and American Tobacco bankrolling . . . **Dennis O'Keefe** due in to publicize his new tv series (14) . . . **Benn Squires** now producing the McMahon & Co. late night session on WRCV-TV . . . **Bill Farren**, WPEN newscaster, clocks up his 60th birthday and 35th year on air . . . **Diane Neugarten**, former WINS,

IN WASHINGTON . . .

WWDC's **Harriet Kogod**, whose station sponsored the Miss Washington contest, in Atlantic City to see who wins Miss America . . . WTOP-TV launches its second-year Russian language course Sept. 14, and 407 who took beginner course over the station previously have already registered . . . **Norris Kalar** new account exec at WTTG-TV . . . WMAL radio began four new contests at once yesterday (Tues.) . . . **Harold P. See**, KRON-TV, San Francisco, named chairman of new Television Advisory Committee on Video Tape Usage of National Assn. of Broadcasters . . . CBS' **Nancy Hanschman** flies to Germany this week to tape various interviews with U.S. women in uniform . . . WMAL has banned the disk, "Battle of Kookamonga," calling it "poor taste"

IN PITTSBURGH . . .

NBC put on a closed circuit show for the trade to mark the second anni of its Pittsburgh affiliate, WIIC, on Wednesday aboard the Showboat Sprague. Theme of the color-cast was "totality' as expressed by **Robert Sarnoff**, NBC board chairman . . . KDKA is doing a remote from the Allegheny County Fair. No tv coverage this year because WQED, the city's educational station, didn't find the money for the line charges in its budget. This station has carried the fair in the past . . . TV and radio personality **Sterling Yates** will emcee the touring Newport Jazz Festival when it reaches here Sept. 18 at Syria Mosque . . . **Fred Rogers** and **Josie Carey** of WQED's "Children's Corner" will be in New York to do a record album for Signature. They had the No. 1 album in Pittsburgh a few years ago on Coral when **Bob Thiele** was the a&r man.

IN DETROIT . . .

Eddie Chase, billed as the dean of American disk jockeys, returns to the local air on WQTE, recently taken over by **Ross Mulholland**, former Detroit disk jockey. Chase resigned several months ago from CKLW in protest against formula radio . . . A videotape showing the birth of a child by Caesarean Section will be presented this week over WJBK-TV. Sponsor is Michigan Blue Cross-Blue Shield; narrator will be news director **Jac LeGoff** . . . In one of the largest local tv buys in recent years, the Greater Detroit Rexall Co-Op Assn. has purchased the 6-7 p.m. Sunday slot for 26 weeks on WWJ for presentation of "Rexall Color Theatre," series of film dramas originally produced by **Albert McCleery** for "NBC Matinee Theatre"

IN BALTIMORE . . .

"The Collegians," WMAR-TV's talent show for kiddies and teenagers, celebrates its 10th anni Saturday. Show began in 1949 when businessman T. Oliver Smith founded social club for potential talent . . . **Stanley J. Cole** appointed to newly-created post of operations manager at WBAL-TV and assisting him are **Andrew Banks** and **Vilma Neal** . . . **Hary Zvi Shoubin** has been named assistant program manager at WJZ-TV . . . **John P. Frankenfield** is now program director at WBAL-TV. Assisting him are managers **Stanley Cole**, **Albert Quinn**, **Gorge Mance** and **Arnold Wilkes** . . . **Ann Mar**, longtime local television personality who led women's programs on WMAR-TV for almost 10 years, leaving station to take post with J. Walter Thompson. She'll handle publicity for national food corporation. **Sylvia Scott** takes her spot . . . **John F. Burk** is new assistant sales manager of WJZ-TV.

IN CLEVELAND . . .

Franklin A. Tooke, general manager of WBZ-TV, Boston, has been named area vice president of Westinghouse Broadcasting Co. here. He will be in charge of KYW Radio and KYW-TV . . . KYW-TV plans to rerun the videotaped version of its rock and roll-auto thrill show at an early evening hour soon. Stationers figure young r&r addicts might have gone to bed, missed the first, 10:30 p.m., chapter . . . WHK had a near riot when 60,000 listeners showed up at Gauga Lake Park for another rock and roller. The park has a 10,000-person capacity. Traffic was jammed on five miles of road . . . **F. Donald Quigley**, WJW-TV cameraman, has a short story in the October issue of Saga. It's about the time vultures attacked Quigley as he climbed a mountain. He drove them off by tossing beer cans at them

IN ST. LOUIS . . .

Anheuser-Busch's Busch Bavarian Beer, through Gardner agency, has signed to sponsor broadcasts and telecasts of the St. Louis Hawks' basketball games plus NBA network telecasts and broadcasts of St. Louis Billiken games. KMOX will carry the radio play-by-play and KPLR will carry the telecasts . . . Kroger Co.'s St. Louis division has purchased two new syndicated film series, "Lock Up" and "Four Just Men," to be slotted on KSD-TV this fall . . . Radio Station KADY at nearby St. Charles, Mo., has been granted a construction permit for an FM radio station by the FCC . . . KPLR-TV is installing a two-lane bowling alley in the basement of its new studios in the live bowling telecasts the station will carry starting Sept. 24, sponsored by the Bowling Proprietors of Greater St. Louis

IN MINNEAPOLIS . . .

Twentieth-Fox Films, which bought local KMSP-TV from National Telefilm Associates for $3,500,000 cash, also has assumed $600,000 of NTA's advance film commitments. **Donald Swartz** is expected to remain as the station's general manager . . . A tieup between St. Cloud, Minn., radio station KFAM and the town's ozoner has the latter picking up at 7:30 p.m. Sunday nights, prior to the screen program, a half-hour of the station's FM stereo music on its p.a. system for distribution into car speakers . . . WCCO-TV (CBS affiliate) has dropped its 11 p.m. nightly featured films for the syndicated "Divorce Court" series . . . **Jerry Stagg**, ABC-TV's "High Road" producer, in town for a first episode prevue at local WTCN-TV . . . CBS-Radio's roving newscaster **Dallas Townsend** broadcast twice from WCCO here

Inside Stuff—Radio-TV

NBC board chairman Robert Sarnoff will keynote this year's conclave of Broadcasters Promoton Assn. being held in Philadelphia at the Warwick Hotel, Nov. 2-4 Session will mark the fourth anni of the trade organization, whose enrollment is now over 300.

BPA prexy Charles A. Wilson (WGN Inc., Chicago) announced the following opening day program:

"Relating Promotion and Public Service" by Wrede Petersmeyer, prez of Corinthian Broadcasting Corp., New York; "How to Win Awards" by Frank Shakespeare, g.m. of WCBS-TV, New York; "How to Manage the Merchandising Maelstrom," by Max Buck, manager of WRCA-TV, New York, and Emil Mogul, prez of Mogul, Lewin, Williams & Saylor; "How to Create a Station Image" by R.C. (Jake) Embry, veepee of WITH, Baltimore; and "How to Make Trade Ads Pay Off" by Henry J. Kaufman, prez of his own agency in Washington, D.C., and David Kimble, Grey Advertising, New York.

Program for the other two days is still to be drafted.

Chicago's video junior college project on educational station WTTW expects an enrollment this fall of 17,000 students, most of them taking the courses on a non-credit basis. About 3,000 are expected to enroll for credit. Estimate represents a gain of about 11,000 over last year's matriculants. Station is offering 10 junior college courses, for which students may register at Windy City's six junior colleges. Non-credit students are charged $1 for each course, although the classes are given on free tv.

Quarterly dividend of 25 cents a share on RCA common will be made to stockholders of record on or before Sept. 18.

Also, a dividend of 87½ cents per share of RCA first preferred stock was declared for the period from Oct. 1 to Dec. 31, 1959. It'll be to holders of record at the close of business on Dec. 7.

Peripatetic publicist and pistolero Jack Perlis topped off a brief cross-country visiting safari to tv editors by copping a second-place medal in the annual Dutchess County Pistol Tournament held in Poughkeepsie, N.Y., last week under the supervision of the National Rifle Association of America. Did it with a 22 automatic in the timed fire category.

Foreign TV Reviews

Continued from page 29

all dreams come to an end: he has to return the car. However, the girl knows that even the most beautiful car can't kiss, so both young people's happiness continues—even without such a dream car.

Direction of this is not always smooth and occasionally rather jumpy, yet there's a certain appealing freshness about this presentation which comes on account of the extremely good looking young players, chiefly Tessa Beaumont and Vassili Sulich, two apparently highly gifted dancers Thieme got from Paris. Jean Dufresne, of Switzerland, and Isolde Bracuner, like Dufresne a newcomer, round up the worth-mentioning cast.

Quite a departure from the domestic tv cliche: A number of really nice optical and musical gags. Vassili Sulich, the mechanic in this, handled the choreography. The dance sequence in the repair shop was particularly nice. Helped by the appealing young faces and their (with regard to Sulich and Miss Beaumont) remarkable dancing abilities, "His Car" came off as an enjoyable piece of video entertainment. *Hans.*

THE HISTORY OF MR. POLLY
With Emrys Jones, Ronald Fraser, Aubrey Woods, George Howe, Richard Caldicott, Edna Morris, Robert Checksfield, Gerald Cross, Colin Stroud, Meadows White, Noel Hood, others
Producer: Douglas Allen
Writer: H. G. Wells
TV Adaptation: Constance Cox
30 mins., Fri., 8 p.m.
BBC-TV, from London

BBC-TV, which usually makes an extremely good job of this kind of thing, looks like doing it again with its serialization of H. G. Wells' comedy of a "little man's" dreams and ambitions and frustrations in and around 1888. First episode, anyway, was expertly managed in terms of character, period atmosphere, construction and all—especially notable in this adaptation being the skill with which time transitions were swiftly effected.

The half-hour had Mr. Polly (Emrys Jones) choosing just the wrong moment at which to ask for more than his existing $72.80 per annum from the Port Burdock haberdashery store where he works. Fired, he learns of the death of his father and that he's been left the incredible riches of $994. Payoff has him pondering with joy the life of freedom and opportunity this opens up.

Jones hit off the honest, simple Polly well. Ronald Fraser seemed to be enjoying every second as his pal at the haberdasher's, Mr. Parsons, whose efforts at artistic window-dressing represent a slapstick-laden turning point in Polly's life. Other rich work came from, among others, Richard Caldicot, Edna Morris and George Howe. Production was smooth and assured. *Erni.*

GIVE YOUR TAPES THE NETWORK TOUCH

For maximum effectiveness, your commercial tapes demand network quality production. And network quality is precisely what you get from NBC TELESALES.

Here you'll find everything that's needed to transform your commercials from initial concept to final air copy...black-and-white studios...color studios...mobile equipment...complete scenic, staging and technical facilities... A-1 technical and lighting direction...all provided by the same experienced hands who produce the top quality NBC network shows. And today NBC TELESALES is geared to give you faster, more complete service than ever before.

Give your next commercial the network quality touch—the NBC TELESALES touch!

NBC TELESALES

Radio Review

DATELINE—THE WORLD
With Jay Crouse, Bill Small, WHAS newsmen
30 Mins., Mon.-thru-Fri., 7 p.m.
PARTICIPATING
WHAS Radio, Louisville

A 30-minute nightly "news in documentary form" program such as this requires a large and experienced news staff for preparation. Jay Crouse is the anchor man, and he takes full advantage of the WHAS news department, larger than either the AP or UP in Kentucky, and of direct reports from Radio World Wide correspondents all over the world, in reporting the news.

News of particular importance is explored to the full depth and in complete detail, and additional materials analyzing editorial trends in various nations complete the reporting on this outstanding news program. Bill Small, WHAS news director, goes behind the news of each day to look at the background that brought the news into being.

Only half-hour newscast introduced into the Louisville area for some time, "Dateline—The World" completes the WHAS lineup of 91 newscasts per week. Station still programs more minutes of news than any other station in Kentuckiana (Louisville area and Southern Indiana), and the only regularly scheduled locally-produced quarter-hour or better news programs in the area. *Wied.*

Hollywood—Three new managers have been named for the Tri-Buy radio stations in southern California owned by Kenyon Brown. They are Joe Klaas, KITO, San Bernardino; Thomas Papich, KFOX, Long Beach, and Warren C. Ward, KSON, San Diego. General manager of the stations is Cal Perley.

DAN DAILEY

THE FOUR JUST MEN

JACK HAWKINS

RICHARD CONTE

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CHECK YOUR MARKET TODAY!

ITC INDEPENDENT TELEVISION CORPORATION

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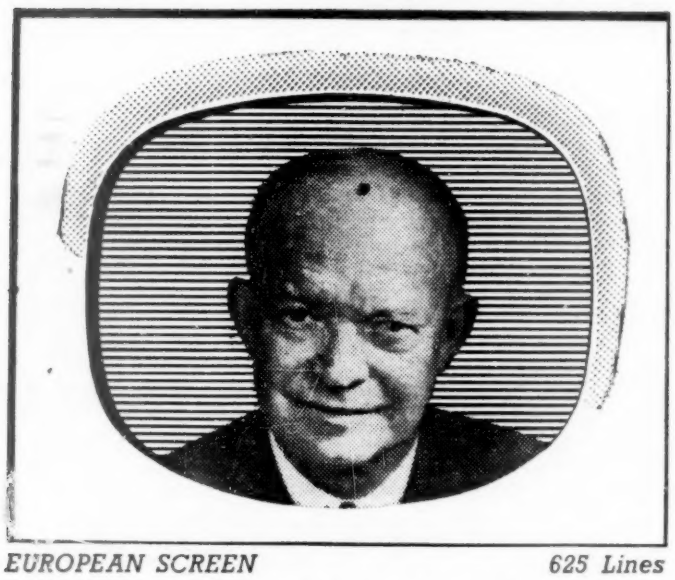
U.S. SCREEN 525 Lines



EUROPEAN SCREEN 625 Lines

The U.S. screen has 525 lines, the U.K. screen 405 lines, and the European screen 625 lines. The new Granada TV Convertor can convert any one of these screens to either of the others.

President converted -by

GRANADA

C.B.S. asked Granada TV Network to do a full conversion job of the TV coverage of President Eisenhower's visit to Europe from European and British screens for transmission to U.S. screens.

Granada TV Travelling Eye and Convertor teams were sent to London Airport so that the video-tapes of the converted programmes could be flown immediately to the States by next available jet plane—thus giving U.S. viewers 'live television' quality pictures.

P.M. Wednesday August 26: Complete pictures of President's arrival at Bonn received at London Airport from Eurovision, (625 Lines), converted to 525 Lines, video-taped, put on next plane out.

P.M. Thursday August 27: Complete pictures of President's departure from Bonn received from Eurovision, converted, video-taped, put on next plane out. President's arrival at London Airport shot by Granada TV, converted, video-taped, and put on next plane out.

Noon, Friday August 28: Pictures of Queen Elizabeth greeting President at Balmoral, converted video-taped, and put on lunch-time plane.

A.M. Monday August 31: President and Prime Minister drive to St. Paul's. Converted, video-taped, and put aboard mid-day plane.

P.M. Monday August 31: President and Prime Minister joint broadcast from Downing Street—converted, and video-taped, put on next plane out.

A.M. Wednesday September 2: Eurovision pictures of President's arrival in Paris, converted, video-taped, sent on next plane out.

P.M. Wednesday September 2: Eurovision pictures of President's Paris parade with De Gaulle, converted video-taped, put on next plane.

In some cases—depending on plane timings—audiences in the States were able—thanks to the Granada Convertor—to see live television shots of morning events in Europe that same afternoon.

GRANADA TV NETWORK, ENGLAND

Television Reviews

Continued from page 29

that some movement is obtained in what might otherwise be a static session. There are some personal observations, which may be either Smith's or the writer's, which has the effect of adding color. In all, an important contribution to understanding current issues.

Jose.

LASSIE
With Jon Provost, June Lockhart, Hugh Reilly, Don Beddoe
Writer: Sumner Long
Producer: Robert Golden
Director: Norman Morgan
30 Mins., Sun., 7 p.m.
CAMPBELL SOUPS
CBS-TV (film)
(BBD&O)

Now in its sixth year, "Lassie" is indeed an institution. But in starting the new season Sunday (6) on CBS-TV, this half-hour film series about a boy and his dog failed to come up with the freshness and ring of sincerity that marked the early "Lassie" shows.

Perhaps responsible for the lack of plausibility are the cast changes in the series along with the fact that the original "Lassie" is being rerunned as "Jeff's Collie." The reruns, of course, have the original cast of Jan Clayton as the widowed mother, Tommy Retting as the boy and the late George Cleveland as "Gramps."

For a time the fresh "Lassies" and Cloris Leachman as the mother while the current edition has June Lockhart portraying that role. Jon Provost replaced young Retting two seasons ago in the part of the mopper. All these changes make it difficult for a young audience to identify itself with the characters.

Initial episode for the new season had little help storywise. For the Sumner Long script was a fanciful tale of how Lassie found it difficult to adjust herself to an electric refrigerator. Previously, the household had an icebox. For a time the canine refused her dinner unless it came from the old box. Naturally, a solution was eventually hit upon.

Every year as the two and three-year-olds grow up there's a new audience for "Lassie." However, with the rerun "Lassie" bouncing around, these youthful viewers will face a divided loyalty. Still another problem, ratingwise, will be NBC-TV's "Riverboat" in the same time slot, which could lure some of the kids away. Obviously, "Lassie" won't completely dominate the early Sunday night fare as it did a couple years ago.

Gilb.

TALES OF WELLS FARGO
With Dale Robertson, Walter Sands, Robert Nichols, John Dehner, Kelly Thorsden, Vito Scotti, Kit Carso, Sed Cassaday, Rusty Lane
Producer: Nat Holt
Director: Sidney Salkow
Writer: William Fay
30 Mins., Mon., 8:30 p.m.
PROCTER & GAMBLE
NBC-TV (film)
(Benton & Bowles; SSC&B)

"Tales of Wells Fargo" returned to NBC-TV range Monday (7) for another season. With Dale Robertson still in the saddle as top Wells Fargo agent, series is sure to have the oater fans sticking to their sets.

Opening show, as in segments in past season, didn't tax the grey matter too much and dished up enough fisticuffs and gunplay to keep the viewers of the purple sage content. Film work is clean and sharp and the half-hour seems to clip by at a steady trot.

Plot for the seasonal preem, as scripted by William Fay, went into our hero's background. Story centered on Robertson as a drifter who had to make a choice between the good guys and the baddies. He chose the former, natch, and rode on to greater glory as a Fargo force.

Robertson was given ample opportunity to show his mettle in a barroom brawl and a shoot-out with the tough guys. A 30-minute western doesn't need much more.

Gros.

EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
3 West 61st St., N.Y.C.-Tel. PL 7-5800

Peak Billings

Continued from page 25

sales include:

Far East: Australia, ATN, Sydney, and GTV, Melbourne, "This Man Dawson," "Lock-up," "Target," second year of "Bat Masterson," third year of "Sea Hunt"; Queensland Television, Ltd., Brisbane, first year "Bat Masterson," first and second year, "Mr. District Attorney," "Dr. Christian," four year production on "Highway Patrol," two year production on "Sea Hunt," "Harbor Command," two year production on "Tombstone Territory."

Japan: First year, "Highway Patrol," to NHK, government station for all Japan; second year "Mr. D.A." for Osaka, Nagoya, Tottori, Kgoshima, Sendfia and Kouchi. "Lock-up" by KKNK-TV in Tokyo for entire Japanese web.

Philippines: second year "Sea Hunt," "Lock-up," "This Man Dawson," "Rough Riders," "Bold Venture," and "World of Giants."

Thailand: "Sea Hunt," "Bold Venture," "Highway Patrol."

Europe: "Mr. D.A." to Suedwestfunk; "Harbor Command," to NWDR, Hamburg; "Favorite Story" and "Sea Hunt" to GMBH, Berlin, and German language versions of "D.A." and "Hunt" to Zurich. The Italian Government Network bought "Hunt."

Sales also were recorded in Latin America and Manila.

Soft-Pedal Nielsen

Continued from page 22

the day it severs its relationship with the A. C. Nielsen-helmed outfit.

As a matter of fact, NBC admits that it has begun an "educational campaign" to develop and explain the Arbitron instanteneous ratings. Already there have been two memos, and the promise of many more, from NBC to its own staff members and to ad agencies detailing the intracacies and alleged strengths of Arbitron.

First of the memos was designed to "show why Arbitron serves as a good barometer for gauging national performances of programs." NBC also pointed out that Arbitron, while only in seven cities at present, uses a sample of 454 homescreens as opposed to the 434 set sample of Nielsen, which in its "multi-network" count uses 24 cities. Another thing serving NBC favorably in this effort to "build the Arbitrons" is the fact that rival ABC has made good use in the past of the "multi-network" Nielsens, in which that network often comes off No. 1.

On the national Nielsens, the ones covering all tv markets and the ones to which NBC likens the results of the Arbitron measurement, ABC doesn't fare so well. Second NBC memo declared, "The average Arbitron ratings and shares are virtually the same as the national Nielsens."

NBC says Arbitron is "a somewhat better barometer than Trendex," because . . ."(it) is not subject to human biases," as in Trendex allegedly is in the telephone coincidental method.

NBC's planned backing gives a shot in the arm to American Research Bureau's automatic Arbitron at a critical moment. Recently, the majority of N.Y. indies cancelled or significantly failed to buy the local Arbitrons, thus making it extremely hard for the service to keep its head above water while it's still in its early stages of economic development. The local outlets, including the network flags, felt that the Arbitrons offered too small an audience share, to which the NBC network answers "bunk."

Brit. ATV's Aussie Holdings; Littler Bares Expansions

London, Sept. 8.

Associated TeleVision, the British commercial tv web airing programs in the midlands weekdays and in London on Saturday-Sunday, holds 72,375 of the 70c. shares in Southern Television Corp. of Adelaide, the Australian network that began operations last week. This has been disclosed by ATV chairman Prince Littler, who's also given details of other holdings in Australia.

Through its Aussie holding company, the British outfit has 144,337 ordinary $2.80 shares in Amalgamated Television Services Pty. of Sydney. It also has 75,000 ordinary $2.80 shares in Queensland Television, market value of which at Aug. 26 was around $653,000. And it's also got a stake of 41.29% in the radio concern, Macquarie Broadcasting Service.

Speaking at the ATV annual meeting held Thurs. (3), Littler also gave figures that illustrate the boom in piped tv and radio in Britain. Company's investment in British Relay Wireless and Televison, one of the largest operators in the field, cost $2,150,400, but if the loan stock were convertible today this would be worth about $4,875,000. And Littler referred to "this rapidly developing branch of the industry."

Only less-than-glowing part of Littler's review was that covering the activities of Muzak. He stated that negotiations were in hand with "a large number of companies," including Shell International, J. Arthur Rank, Skyways Hotels, and Bowmaker. Observers point out that the rate of progress doesn't appear to be rapid, inasmuch as the companies formed to handle the piped music system named Aug. 1 as action day and both Shell and Rank have been carrying pilot schemes since well before then.

One shareholder at Thursday's meeting questioned the sum, just over $501,000, currently being paid to the 11 ATV directors in fees. Littler pointed out that the fees were geared to company profits. Group profit before taxation for the year ended April 30 was $14,886,000.

Detroit—Richard P. Jones, recently the news director of KXLY-plus-tv, in Spokane, joins radio outlet WQTE here as its new director. He's a native of Detroit.

'59-'60 Jitters

Continued from page 25

league.

National advertisers such as Coca-Cola, Pepsi-Cola, American Tobacco and others are using both networking and syndication. Some national advertisers use syndication as a supplemental buy, others, notably the soft drinks, use syndication as their week-in, week-out buy and a national special to launch seasonal campaigns. How to come up with the correct formula for such advertisers could be found as a consequence of this upcoming season.

As to which programming formats will win on the rating meters is a game everyone plays. The specials are out of reach of the syndicators so they discount those for possible new programming ideas. But the rating dust of the westerns will be watched carefully, as with the hour-long entries. Another web development which will be closely eyed is the sponsor satisfaction, if any, in the heavy participation buys, as opposed to program buys. Web buying habits filters down on the syndication level and if the lack of sponsor identification is felt by web advertisers, it would be of prime importance to syndicators.

Who will survive? That's a question being bandied around more often than ever by syndicators. Many minors have left the field and the remaining few are having a difficult time of it. More than one major has experienced some cutbacks and exec reshuffling. Syndication is a hard, tough periphery biz compared to the revenues of networking, and there's a vigorous scramble among the syndicators to stay on top—and expand if possible. The new season, as it unrolls, will tell which house succeeds.

Ziv

Continued from page 24

markets. Anheuser-Busch will co-sponsor in its home market of St. Louis and Carling has signed for Watertown, N.Y. Sego Milk has bought seven markets in the mountain states.

In the automotive field, Bay Area Rambler Dealers have bought San Francisco and Mike Persia Chevrolet has been set as co-sponsor in Houston. Fuller Ford has signed for San Diego.

Station buyers on "Dawson" include: WSB, Atlanta; WGN, Chicago; KLZ, Denver; KFJZ, Dallas; KOB, Albuquerque. Stations inking for "Lockup" include WRGB, Albany; WHDH, Boston, KYW, Cleveland; and WBRC, Birmingham.

KTLA

Continued from page 24

Charles Irving, also heading for its sophomore year on KTLA; and "Ding Dong School," half-hour moppet educational skein produced by Henry G. Saperstein and starring Dr. Frances Horwich.

Hollis Productions, under exec producer Charles Irving, will provide KTLA with four of the "live" series, while Irving will be exec topper of a fifth.

Filmed programs which make their KTLA bow this fall include: "The Californians" (reruns) "Brave Stallion" ("Fury" reruns); "Lives of the Bengal Lancers" (reruns); "Police Station (Sandy Howard skein carried and developed "live" by KTLA last season); "Crusade in Europe" (reruns); and "Big Ten Football Hi-Lites."

CBC Toppers

Continued from page 27

fore forced on sponsors or agencies on CBC-produced programs.

Meanwhile, with carryover shows coming up and production duties requiring less supervision, the CBC is expected to make an announcement immediately splitting the producer-director duties of those remaining on the CBC payroll. For instance, it is known in the trade that Norman Sedawie will be producer of two 60-mins. series the end of this month—"Cross-Canada Hit Parade," with Peter Macfarlane directing; and the "Jack Kane Music Makers," with William Davis directing.

CBS-TV Promo-Ad Design: Image Of Network Service

CBS-TV has revealed the full nature of its 1959-1960 promotion-advertising plans, and with the release of the information it is clear that the video network is aiming its newspaper advertising at "the new audience." Primarily the newspaper ads to be taken by the network will be in Chicago, L.A. and N.Y., where most of the opinion makers reside and function.

CBS newspaper ads will not concentrate on the individual programs it carries. Instead, the ads will try to engender a broad image of CBS "service." Thus institutionalized, web hopes, the ads will (1) "sell the medium beyond the values of any particular program" and (2) sell CBS vs. its competitors.

Network will expend as much as it did last year in newspapers, something over $1,000,000. But when the word first leaked on the revised advertising format to be followed by CBS, advertisers griped because included was a plan for the elimination of advertising for individual program premieres. Web will still advertise the preems of new programs and those changing time slots.

But, on the whole, CBS believes that the heavy amounts of on-the-air promotion will more than take care of alerting the general audience to the individual programs. Network says that at the rate of 50 airtime promos a week and maybe more, it will be giving up about $198,000,000 worth of time free.

Plus on-the-air promos, network will again indulge in co-operatively bought newspaper ads with its affils. Web budget last year and this is about $100,000 for co-op. It may yet go higher.

Changing the emphasis of its own newspaper ads is part of the CBS (and NBC, too) idea of creating an acceptance for the industry as a whole and to foment the concept of "totality of service." Figuring is that if the opinion-makers are enticed by institutional ads, they can, through their civic orgs, newspapers, foundations and so on, transmit the idea that "CBS is good" to its readership or membership.

This, web indicates, will give double service to its ad plans for 1959-1960—a case perhaps where an ad can lead to a story for consumers.

Among the few specific shows to have CBS newspaper ads devoted to them are the one-shot stanzas. Network says these specials will help infuse the whole spectrum with life. Of course, there is the opposing point of view, held chiefly by regular network advertisers, that the specials will disrupt audience fidelity to the week-to-week tv programs.

Kansas City—William Taylor has been appointed manager of Station KANS, located in the Blue Ridge Shopping Center in Jackson County, Mo. He succeeds Leo Morris, who resigned to become general manager of KSSS, Colorado Springs, Colo.

WESTPORT HOME SITE TWO WONDERFUL ACRES FOR SALE

AAA Zone. High & Dry. Quiet country atmosphere. Exclusive residential neighborhood. Fine view. Many beautiful trees. Private road. Seclusion plus convenience. River rights. Few minutes to everything.

OWNER, P.O. Box 268, Westport, Conn.

THE PINES MOTOR LODGE
Airconditioned rooms. TV and telephone in every room. Wall to wall carpeting. Foam rubber mattresses Continental breakfast.
Route 109, North Lindenhurst Long Island, New York
Write or call TUrner 8-7100 for reservations

First Season . . . Out-Rated All NEW Adventure Series!
"RESCUE 8"
Set for a Second Big Season With 39 NEW Half-Hours!
Contact
SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.
711 Fifth Avenue, New York 22 PL 1-4432
NEW YORK DETROIT CHICAGO HOUSTON HOLLYWOOD ATLANTA TORONTO

'315' Only Awaits Ike's Signature

Washington, Sept. 8.

Bill exempting news programs from equal time demands cleared its final Congressional hurdles last week and now awaits enactment into law by President Eisenhower's signature.

Vocal opponents led by Rep. John E. Moss (D-Cal.) gave the measure a rough going-over in the House when it came up Wednesday (2). But they were easily put down by a standing vote of 142-70. Senate approval came by voice vote the next day after brief debate.

Moss, whose original restrictive language was tossed out in conference, termed the measure a "backdoor repeal of section 315" which "opens the way for abuse." Among others, Moss was joined by Reps. John Dingell (D-Mich.) and ex-broadcaster Charles Brown (D-Mo.) who said the language was too vague and would lead to further equal time troubles.

Senate debate featured concern by Sens. Clair Engle (D-Cal.) and Spessard Holland (D-Fla.) that panel shows on the local level might be rigged by broadcasters. They said they didn't object to freeing "Face the Nation" and "Meet the Press" from Sec. 315. Neither Senator opposed passage.

Bill, as sent to the White House, exempts "bona fide" newscasts, news interviews, news documentaries and on-the-spot coverage of bona fide news events. Panel shows can be exempted also if they are regularly scheduled news interviews.

Chicago splinter candidate Lar Daly, who started the whole ruckus, made an 11th hour bid to defeat the bill with an ad in the Washington Post & Times-Herald, asking:

"Congress Men or Congress Mice?

"Is there not one among you with the courage to filibuster to death at this session, the unfair legislation which removes tv newscasts from the 'equal time' Communications Act?

"If there is, then get on your feet now and do so."

Figuratively speaking, no one got up.

Baseball Fever Mounts In Chi; ARB Coincidental Blows Its TV Rating Top

Chicago, Sept. 8.

WGN-TV's special telecast from Cleveland of the White Sox's showdown with the Indians on Aug. 28 scored a high in 27.9 in an ARB coincidental, more than trebling the rating of its strongest competition and nearly doubling the combined ratings of three network programs on the web channels here. Game, which teed off a series held crucial to this year's American League pennant race, went off around 10 p.m. still carrying at 21.7.

In two other nocturnal out-of-town baseball projects last month, WGN-TV topped all network competition but not so wide a margin as with the White Sox-Cleveland prelude to the World Series. Regular afternoon ballcasts from the Chicago parks have claimed as high as 82.6% audience share this summer. August ARB showed WGN getting 12 times the rating of its nearest competitor for the Sox-Washington game of Aug. 1.

Boston — Paul G. O'Friel, gen. mgr., WBZ, WBZA, Boston and Springfield Westinghouse stations, has been named radio p. r. chairman for the 1960 United Fund Campaign.

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'Doctor X' Facing X Number of Jail Days In Fraud Via Radio

Winston-Salem, Sept. 8.

A 59-year-old man who represented himself as "the amazing Doctor X" to a Winston-Salem radio station for a year's time was arrested there Aug. 24 by Federal authorities for fraudulent use of the mails.

William Lloyd Waddell, alias "Doctor X," was arrested by U. S. Deputy Marshal J. A. Hine and was placed in Forsyth County jail in default of $10,000 bond after he waived a hearing before U. S. Commissioner Charles Ader.

Federal authorities said Waddell used the name of "Doctor X" to pose as authority "on everything" and to invite his listener to send their problems to him to be solved.

Commissioner Ader said Waddell came to Winston-Salem during the middle of July, 1958. On July 27, 1958, he began a daily broadcast over a local station representing himself as "The amazing Doctor X."

He told his audience he could answer any and all their questions, whether they were personal, marital, health or spiritual, Ader said.

Ader said Waddell claimed he was a medical doctor, psychiatrist, and marital counselor, although he had no training for any of those professions.

"He would invite listeners to write him their problems in care of the station," Ader said. "In return he would send a prepared form and tell them to fill it out and send $5 for a special appointment."

OLD VIC, USTINOV TAPE 'EMPTY CHAIR'

London, Sept. 8.

Rehearsals start at the Old Vic Theatre today (8) for a television version of "The Empty Chair" by Peter Ustinov. This will be the first play to be produced under the agreement signed earlier this year for Southern Television to air 12 full-length productions by the Old Vic Co. over two years.

Final camera rehearsals and Ampexing are skedded to be done at the Southern Television Centre in Southampton on Sept. 30, Oct. 1 and 2. Philip Dale has adapted and is directing the drama of the French Revolution with Michael Benthall, director of Old Vic, producing. Gerald Cross, Joss Acland and Derek Godfrey are in the leads.

ABC's 'Me, Too'

Continued from page 27

near Washington and the procession of U. S. and Soviet dignitaries to the capital. At 10:30 to 11 p.m., there will be a tape and film recap of the day's events.

Wednesday, 1:30 to approximately 3:30 p.m., "live" coverage of Premier Khruschev's address before the National Press Club in Washington, to be followed by a question and answer period. There will be a tape and film recap of the day's events from 9:30 to 10 p.m.

Thursday, 10 to 10:30, a tape and film recap of Khrushchev's arrival in N. Y. and the day's activities that followed.

Friday, 3 to 4:30 p.m., "live" coverage of Khrushchev's address before the U. N. General Assembly, to be followed in the evening by a half-hour tape and film recap at 8:30.

On Sept. 21, (Monday) there will be coverage of Khrushchev's news conference in San Francisco, slated at 9 p.m. to conclusion, expected to be about 10 p.m. On Sept. 23, between 9:30 and 10 p.m., there will be a tape and film recap of activities in the Des Moines area where the Soviet Premier will be vsiting. On Sept. 24, 7:30 to 8 p.m., coverage of a reception being held for the Soviet Premiere at the Russian Embassy in Washington. On Sept. 25, from 10:30 to 11 p.m., there will be filmed and tape highlights of Khrushchev's activities in and around Washington and an appraisal of his visit as he meets with President Eisenhower.

On Sunday (27), the evening of which Khrushchev is set to leave for home, web plans coverage of the Soviet premier's news conference at the Soviet Embassy in Washington, slated to be held from 4 to 5 p.m.

TeleP's Pubrelatons Post to Barrington

John Barrington, former International News Service sports editor, has been appointed to the newly-created post of public relations director of the TelePrompter Corp.

Alfred N. Greenberg, formerly director of advertising and publicity, continues in the former position.

In another TelePrompter appointment, George A. Weiss was named west coast manager of the company's Group Communications division. Weiss was formerly attached to the U.S. Army Electronic Proving Ground at Ft. Huachuca, Arizona, serving as civilian assistant to the chief scientist and special assistant to the commanding general.

Honolulu Star-Bulletin In $2,200,000 Purchase Of Hawaiian B'cast System

Honolulu, Sept. 8.

Honolulu Star-Bulletin, Ltd., which publishes Hawaii's major daily newspaper, has decided to exercise an option to obtain full ownership of Hawaiian Broadcasting System from Hialand Development Corp.

Star-Bulletin, which also owns Tribune-Herald in Hilo, Hawaii island, already has almost a quarter interest in Hawaiian Broadcasting, which owns KGMB-TV and KGMB radio in Honolulu, KHBC radio in Hilo and two tv satellites. The isle operation is a longtime CBS affiliate.

Purchase is subject to FCC approval.

Entire tv-radio operation is valued at $3,000,000, with Star-Bulletin obtaining the remaining 75.5% for about $2,200,000. Purchase price doesn't include land occupied by KGMB studios and transmitter and the station will be relocated away from the present midtown acreage.

The Hawaii quasi-network formerly was owned by Consolidated Amusement Co., Hawaii's major theatrical chain, with the Star-Bulletin exercising little policy control with its minority interest.

When Hialand bought Consolidated Amusement for $8,000,000, the newspaper protested the transfer of KGMB properties to the Oklahoma-based investment syndicate. Hialand then agreed to the option. It's figured that Hialand is more interested in Consolidated's real estate potential than it is in the entertainment business.

British Labor Party Gives Official Blessing to Com'l TV in New Party Document; Bares Pix, Legit Stand

London, Sept. 8.

The one major threat to the continuance of commercial tv in Britain has been removed with the Labor Party's pronouncement that, if and when it gets back into power, it won't attempt to repeal the Television Act, 1954. This is made clear in a policy document, "Leisure for Living," which has the approval of the National Executive and which is almost certain of acceptance as official policy by the Party annual conference next month.

Labor's intentions towards commercial tv have for long been uncertain, though it was generally felt that, given the chance, it would at least put a drastic curb on same. "Leisure For Living" reveals, however, that there'll simply be an insistence on the webs complying with all the intentions of the 1954 Act and that "evasions by the program companies such as those exposed in Parliament by Labor M.P.s" shall be stopped. And that's as far as the Party intends to go, though in addition it recognizes "a strong case" for setting up a new independent public corporation to run a third tv service. It's known that Labor would prefer this third network not to rely on advertising revenue.

A further point made in the policy document is, that Labor would appoint an independent committee to advise on future policy towards tv. There's a hint that this committee might be asked to sit before 1962, when the BBC charter expires, even though the present Independent Television Authoriy license is skedded to run until 1964.

"Leisure For Living" also gives indications of how the Labor Party would act towards the cinema and legit. Outlook towards the former is, that a consistent Government policy for indie producers as an essential. The document adds that it's important to make it possible for British producers "once more to develop the film as an art."

The founding of a national theatre, linked closely with the Old Vic, is seen as a vital stimulant to good theatre throughout the country. Regular tours of the main provincial centres "should be a statutory obligation," and suitable theatres outside London would be an essential. The Party also reckons that new theatres are necessary for quality stock companies and those large provincial towns not at present adequately served. An interchange scheme with the Old Vic could be interlinked, "so that London may be aware of what the provinces are doing, while the other parts of the country enjoy the chance of seeing, in tours of the National Theatre Co., the best that the capital has to offer."

"Living for Leisure" also has words to say about music and opera, in the general terms that the nation oughtn't to treat them as poor relations.

WLIB's 93% Beam To Negro Market

WLIB, N. Y., has revamped its program schedule, increasing its Negro programming by 9%. Under the new schedule WLIB will have 93% of its programming aimed at the Negro population, a top figure for any station in the market.

Station prexy Harry Novik decided on the shift in program content to keep pace with the growth of the Negro segment of the N. Y. market. The hike amounts to an additional one hour daily, Monday through Friday.

New setup will drop the daily Anglo-Jewish hour and drop the daily Polish program into a later slot, the Jewish program will be a Sunday feature.

Hal Jackson's wake-up show will run an additional half-hour, until 9:30 a.m. Joe Bostic and "The Gospel Train" will start a half-hour later and run until 12:30 p.m. Larry Fuller takes the next segment until 2:30 p.m. and Betty Frank, with a femme show, fills to 3 p.m. Polish runs until 4 p.m., then Jackson, with a later afternoon deejay show until 6:30 and Joe Bostic with an evening "Gospel Train" wrap up the station. Outlet also plans to add more newscasts.

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Jocks, Jukes and Disks

By MIKE GROSS

Doris Day (Columbia): "PILLOW TALK" (Artists*) says the right things in bright musical and lyric terms. The tie-in with the U1 pic of the same name should help spins. "INSPIRATION" (Daywin†) isn't sufficiently inspired.

Johnny Nash (ABC-Paramount): "TAKE A GIANT STEP" (Hecht-Lancaster & Buzzell*) is a neatly turned out title song for the Hecht-Lancaster pic and Johnny Nash gives it enough strength for a spinning run. "BUT NOT FOR ME" (New World*), the Gershwins' standard, comes through a solid item for the current market via this slick vocal interpretation.

Rose Hardaway (Decca): "THAT'S WHAT WE'RE HERE FOR" (Oval†) is a good ballad effort with a rocking beat to make it attractive to the teeners and to give it a chance for the jock and juke journey. "WHAT YOU DON'T KNOW WON'T HURT YOU" (Mayfair*) is an average swinger that's made appealing by the vocal production.

Billy Fields (Mercury): "THE GREATEST LOVE IN THE WORLD" (Joy*) debuts Billy Fields as a rocking balladeer worth watching. "NO OTHER LOVE" (Disney*) is okay ballad material for a singer who rates spinning attention.

Chris Connor (Atlantic): "MISTY" (Vernon*) is an effective mood ballad that's pegged for tasty deejay programming. "SENOR BLUES" (Ecaroh*) features a neat chile tempo that warrants plays because of thrush's distinctive treatment.

Chip Fisher (Addison): "POOR ME" (Development†) is rich in beat and the lyric angles make it strong enough to attract deejay play. "NO ONE" (Development†) has a brisk, bouncy, quality that ought to win some of the spinning contingent.

Pat Dodd (Palette): "STAG PARTY" (Zodiac†) creates a happy instrumental picture that will enchant the spinning boys. "ODD 'N' DODDS" (Zodiac†) is a frisky item spotlighting a lively piano and makes for good programming material.

Bob Calloway (RCA Victor): "LOOKOUT FOR THE CLOTHESLINE" (Tree†) is a hillbilly item with a rhythmic and lyric humor that will appeal to the pop deejays. "NATIVE" (Tree†) has a jungle quality that gives the side an offbeat appeal.

Sylvie Mora (Verve): "SUMMERTIME" (Gershwin*) gets an impressive jazz vocal interpretation that the deejays wi'l go for. "MISIRLOU" (Colonial†) is jazzed up for interesting results.

Frank Chacksfield Orch (London): "SMILE" (Boure*) dresses up the Charlie Chaplin theme from "Modern Times" in a sympathetic instrumental frame that's quite catching. "JAVA BOOGIE" (BIEM*) has enough instrumental trickery to catch the smart deejays.

Al Anthony (Columbia): "MY SISTER" (Blackwood†) has an energetic organ carrying the theme and the teeners could adopt it. "I LOVE YOU SO MUCH IT HURTS" (Melody Lane†) shows off Al Anthony as a driving vocal stylist who's worth watching.

The Dolls (Okeh): "IN LOVE" (Wemar†) swings according to familiar rocking patterns and the juke set may go for it. "PLEASE COME HOME" (Wemar†) is a wailing rocker that doesn't get to mean much.

Tommy Steele (London): "GIVE! GIVE! GIVE!" (Hollis†) swings with a natural rocking feel but it lacks the extra spark to pull it through. "THE TRIAL" (Peter Maurice*) goes off at a fast pace that may hold some juke attention.

Darby Sisters (Cub): "GO BACK, GO BACK TO YOUR PONTIAC" (Greenleaf†) will get a limited spinning ride although it hits an okay teen tempo. "MISUNDERSTOOD" (Budd*) is a typical teen ballad that has a chance to reach the juke crowd because of its simple lyric idea.

Herb Lance (Mala): "LIKE A BABY" (Bob Abbott†) sets up a string blues beat giving it a catch-on potential. "MY GOOD MIND" (Obie†) is set in a swinging groove that could keep the juke crowd happy.

The Bonnevilles (Whitehall): "I DO" (Budd*) has a ballad appeal that the teeners may go for but it's a long shot. "MAKE BELIEVE LOVIN'" (Budd*) puts the group in a rocking swinging groove but they don't make too much of it.

*ASCAP. †BMI.

Best Bets

JIMMIE RODGERS . . . . NIGHT YOU BECAME SEVENTEEN
(Roulette) . . . . . Tucumcari

Jimmie Rodgers' "The Night You Became Seventeen" (Planetary) is a charming ballad that's a natural for top play on all spinning levels. "Tucumcari" (Mappa*) has a swinging folkstyled lilt that Rodgers handles so well.*

* * *

JOHNNY OCTOBER . . . . . GROWIN' PRETTIER
(Capitol) . . . . . Young And In Love

Johnny October's "Growin' Prettier" (Wing Ding Fairfield†) is built for current teen tastes and introduces a new singer who's sure to become a jeaner fave. "Young And In Love" (Swarthmore) puts the singer in a swinging rocking groove and he makes it worth a good spinning run.*

* * *

JONI JAMES . . . . . ARE YOU SORRY
(MGM) . . . . . What I Don't Know Won't Hurt Me

Joni James' "Are You Sorry" (Advanced) presents a ballad with a beat and a vocal approach that's strong enough to win over the jocks and jukes for a big play. "What I Don't Know Won't Hurt Me" (Figure†) has a nice ballad feel and the thrush gives it a strong spinning potential.*

* * *

NEIL SEDAKA . . . . . OH! CAROL
(RCA Victor) . . . . . One Way Ticket

Neil Sedaka's "Oh! Carol" (Aldon†) rocks for the benefit of the teeners who are sure to turn it into a top commercial side. "One Way Ticket" (Aldon†) chugs along the ordinary rocking blues route.

* * *

JOHN T. WEBSTER III & ANNA . . A MILLION TEARDROPS
(Freedom) . . . . . Gotta Make Love To You

John T. Webster III & Anna's "A Million Teardrops" (Metric†) has a lot going for it and the gospel-rocking combination is sure to make it a winner. "Gotta Make Love To You" (Metric†) has a driving swinging approach but it won't whip up any spinning storm.

* * *

CONNIE STEVENS . . . . . APOLLO
(Warner Bros.) . . . . . Why Do I Cry For Joey

Connie Stevens' "Apollo" (Spartan) has enough spirit to follow the myth-trend started by "Adonis" into the hit brackets. "Why Do I Cry For Joey" (Spartan*) has a ballad charm that will get it on a lot of spinners' turntables.*

* * *

JOE WILLIAMS . . . . . THAT KIND OF WOMAN
(Roulette) . . . . You Brought A New Kind Of Love To Me

Joe Williams' "That Kind Of Woman" (Famous) is a soft ballad that comes across with enough impact to crack the pop spinning market. Fact that it's the title song of an upcoming Paramount pic may help the playing push. "You Brought A New Kind Of Love To Me" (Famous*) gets a new kind of reading which makes the oldie suitable for current tastes.*

Newest Dot Records Album

"The Voices and Strings of LAWRENCE WELK"

(DLP No. 3200)
Featuring Joe Feeney, Alice Lon, Lennon Sisters, Glee Club, Maurice Pearson, Jim Roberts

Album Reviews

Jackie Gleason: "Aphrodisia" (Capitol). There are enough lush and romantic sounds in this new "Jackie Gleason Presents" package to keep the mood music lover happy. Two full string orchs set a rich background for Wild Bill Davis' moody organ attack. "Rapture," "Dawn Desire," "Glamour" and "Violet Mist" are some of the titles in the set.

Sarah Vaughan: "No Count Sarah" (Mercury). Sarah Vaughan really lets loose here. Working with the Count Basie band (sans Basie), thrush displays a jazz styling that's uninhibited, excellently phrased and loaded with musical whimsy. "Smoke Gets In Your Eyes," "Cheek To Cheek," "Darn That Dream" and "Moonlight In Vermont" are samples of numbers that benefit by her treatment.

Steve Lawrence: "Swing Softly With Me" (ABC-Paramount). Working with swinging arrangements by Don Costa, Steve Lawrence has come up with a delightful grooving. It's his debut package for ABC-Paramount and the label should be able to run strongly with him. He's got a fine lyric sense and makes the standards in set all worth hearing again.

The Melachrino Strings: "Rendezvous In Rome" (RCA Victor). With the accent on strings, Melachrino dishes up a musical portrait of Rome that's highly appealing. It's a natural for the mood album shelf. Included are "Arrivederci, Roma," "Volare," "Three Coins In The Fountain" and some lesser knowns but all good.

Dave Brubeck Quartet: "Gone With The Wind" (Columbia). This ought to be a big one with the jazz crowd. Brubeck and his boys are in top form whipping through the title song, "Georgia On My Mind," "Ol' Man River" and "Shortnin' Bread." Brubeck's piano gets some topnotch support from Paul Desmond's alto, Joe Morello's drums and Gene Wright's bass.

Joni James: "Joni Swings Sweet" (MGM). In moving into a sweet-singing groove, Joni James sets up an attractive sound. The vocals are seemingly effortless but there's plenty of style involved to create the happy, listenable mood. "Somebody Loves Me," "You Make Me Feel So Young," "Moonglow" and "Sentimental Journey" fill up a topdrawer repertoire. David Terry does a standout job conducting the orch.

Mort Sahl: "A Way Of Life" (Verve). There's a built-in market for comedy monolog on disks and Mort Sahl's current outing ought to cash in on some of it. Most of his stuff is topical but it manages to hold up via his nifty delivery and sharp wit.

Chris Connor: "Sings Ballads of the Sad Cafe" (Atlantic). The mood here is sad and slow and if taken in small doses is tremendously effective. Chris Connor, with an important assist from arranger-conductor Ralph Sharon, creates a wistful and poignant effect with ease and care. She makes every lyric count and she has some fine lyric examples to work with. "These Foolish Things," "The End Of A Love Affair," "Lilac Wine" and "One For My Baby" give an indication of the mood she's in.

Maurice Chevalier-Sacha Distel: "Gigi" (Columbia). Although the original soundtrack version of the Alan Jay Lerner-Frederick Loewe "Gigi" on the MGM label has already passed the 700,000 sales mark, this French adaptation will find lots of friends. The Lerner lyrics take easily to the French translation and Chevalier, who is also in the original tracker, Sacha Distel, Marie-France and Jane Marken give it the proper Gallic charm.

Tyree Glenn: "Try A Little Tenderness" (Roulette). This is an easygoing jazz package that surrounds Tyree Glenn, a vibes man and trombonist, with an effective string instrumentation. He strikes a carefree note in delivering the standout repertoire but never loses sight of tune's intrinsic musical values. "I've Grown Accustomed To Her Face," "It's The Talk of the Town," "Lover Man," "When I Fall In Love" and the title song make it all worth while.

Kaye Ballard: "Kaye Ballard Swings" (United Artists). The United Artists boys have gone down to the Bon Soir in New York's Greenwich Village to catch Kaye Ballard in action. The grooving has done her justice for it has captured all the zanyisms and madcap attitudes that she puts into her nitery turn. Tune material is topnotch and even the gag insertions hold up in the groove.

Eddie Condon & His Chicagoans: "That Toddlin' Town" (Warner Bros.). The exciting "Chicago-style" of music gets a standout showcasing by Eddie Condon and his boys. The free-wheeling sound takes off on such as "Chicago," "Love Is Just Around The Corner," "Nobody's Sweetheart" and "Oh Baby" with vivid musical savvy. Supporting Condon on the date are Max Kaminsky (trumpet), Cutty Cutshall (trombone), Bud Freeman (sax) Pee Wee Russell (clarinet), Dick Cary (piano), Leonard Gaskin (bass) and George Wettling (drums).

Marty Ames Orch: "Sing Around The Bandstand" (Dot). There's a joyous, likeable quality in sing-along packages and Marty Ames hasn't lost any of it in his try. He rollicks through close to 30 familiar numbers and the exuberant chorus helps steer the listener through the lyrics. *Gros.*

BROWN MEGGS HEADS CAPITOL'S FLACK DEPT.

Hollywood, Sept. 8.

Capitol Records has set up a new public relations department, in a revamp of its publicity department following sudden bowout of Vic Rowland after four years as press relations manager. Headed by Brown Meggs, it will include the old press relations dept., with Fred Martin, formerly assistant to Rowland, acting as new press relations manager.

Mike Maitland, merchandising and sales v.p. for Capitol, will oversee entire operation.

Bargain '1812' Package Plugs RCA's Sept. List

RCA Victor is spearheading its September package release with a bargain offer to consumers of a $4 reduction on a stereo LP set, which normally goes for $5.98. The LP is Tchaikovsky's "1812 Overture" and Ravel's "Bolero," by the Morton Gould orch.

The package, which will have the $1.98 price tag in both stereo and monaural, will be highlighted via an extensive consumer mag ad push. Gould is making the rounds of radio and tv guest shots for the next two months to push the set and special streamers are being shipped to dealers plugging the "1812" offer. In the pop field, a new Perry Como set, "Como Swings," is topping the label's September list.

Rubin Joins Atlantic

Norman Rubin has joined Atlantic Records as regional promotion director. He'll also work on Atlantic's subsid Atco line.

Before coming to Atlantic, Rubin had been with United Artists Records and the Coed label.

VARIETY 10 Best Sellers on Coin Machines

1. THREE BELLS (4)	Browns / Dick Flood	Victor / Monument
2. I'M GONNA GET MARRIED (3)	Lloyd Price	ABC-Par
3. SLEEP WALK (3)	Santo & Johnny	Can.-Am.
4. RED RIVER ROCK (1)	Johnny & Hurricanes	Warwick
5. TILL I KISSED YOU (2)	Everly Bros.	Cadence
6. SEA OF LOVE (3)	Phil Phillips	Mercury
7. WHAT A DIFFERENCE A DAY MAKES (6)	Dinah Washington	Mercury
8. LAVENDER BLUE (8)	Sammy Turner	Big Top
9. MACK THE KNIFE (1)	Bobby Darin	Atco
10. BROKEN HEARTED MELODY (1)	Sarah Vaughan	Mercury

Second Group

MY HEART IS AN OPEN BOOK	Carl Dobkins Jr.	Decca
A BIG HUNK OF LOVE	Elvis Presley	Victor
I WANT TO WALK YOU HOME	Fats Domino	Imperial
PRIMROSE LANE	Jerry Wallace	Challenge
MORGEN	Ivo Robic	Laurie
HEY, LITTLE GIRL	Dee Clark	Abner
KISSIN' TIME	Bobby Rydell	Guyden
CARIBBEAN	Mitchell Torok	Guyden
WHAT I'D SAY	Ray Charles	Atlantic
MY WISH CAME TRUE	Elvis Presley	Victor

(Figures in parentheses indicate number of weeks song has been in the top 10)

POP RACKS GOING STANDARD

ASCAP Consent Decree Critics Move To O.O. Record of Justice Dept. Talks

The right to inspect all of the material and documents used to arrive at the proposed consent decree is shaping up as focal point for the opposition inside the American Society of Composers, Authors & Publishers. The critics of the proposed consent decree say they are handicapped in making their own recommendations unless they know the information that was used by ASCAP attorneys and the Department of Justice in arriving at their agreement.

Fred Fox, Sam Fox Music chief and one of the principal dissenters from the proposed order, has taken the issue into N. Y. Federal Court before Judge Sylvester Ryan. A preliminary hearing on technical matters was heard in his chambers last week and another session was held before Judge Ryan yesterday (Tues.) Judge Ryan, who will hear the arguments on the proposed consent order in October, has jurisdiction over ASCAP matters under terms of the previous consent decrees. Herbert Chayette, resident attorney for the Fox firm, will argue the case to inspect the records.

ASCAP attorneys have already indicated that it would be contrary to the interests of the Society to make all of the records public. Arthur Dean, of Sullivan & Cromwell which was retained to represent ASCAP in the antitrust problem, pointed out that in the preliminary negotiations with the Dept. of Justice, the Society revealed both its "strong points" and its "weakness" to the other side in an effort to arrive at some compromise.

Such revelations are essential, he said, in the process of avoiding litigation, but it is equally essential that the disclosures remain confidential. Otherwise, lawyers would be reluctant to discuss their problems frankly for fear that at some future time, a third party to the dispute would demand access to the complete record.

On another legal front, Fox has served the Society with a complaint, returnable Sept. 16 in the

(Continued on page 45)

Roulette Making Pitch For Racks

Irv Jerome, veepee in charge of sales for Roulette Records, headed for the road this week on his most extensive tour of the label's distributors since joining the company. The trip, as outlined by Jerome, will cover all phases of the diskery's sales operation and its current August sales program which has been extended until Sept. 25.

The main emphasis, however, will be aimed at Roulette sales to rack jobbers. Jerome stated that he plans to meet with the key rack jobbers in every area to develop a sales policy.

At Roulette's recent national distributor meeting, Joe Kolsky, exec veepee of the firm, stressed the need for distributors to go after the rack jobber business. He pointed out that this was true of all Roulette merchandise and especially the label's new lowprice classical division, Forum Records. Kolsky also stated that if the distrib did not get the volume of business from the rack jobber, the label would take steps to latch on to this business by selling direct.

UA Extends Summer Sales Deal to Distribs

United Artists Records is extending its summer sales deal for distribs until the end of the summer. Under the plan, distribs get five free albums for every 35 bought from UA's August and September releases.

The distribs can select from 23 LPs in the pop, jazz, folk and classical field.

Jule Styne 'Network'

Songwriter-producer Jule Styne will get a heavy dose of songplugging on radio Sept. 21 in conjunction with the marking of his 25th anni in show business. Over 200 stations are due to play Styne's hit songs as well as broadcast taped comments about Styne by such performers as Frank Sinatra, Doris Day, Dean Martin, Pat Boone, Sammy Davis Jr., Nat Cole, Ethel Merman and others.

Styne, who wrote the music for the current Broadway hit, "Gypsy," as well as the writer of 25 other film and Broadway scores, was honored earlier this year by a Friars' testimonial in N. Y.

Kahl, Carlton In Back-to-Back Copyright Split

An unprecedented music publisher approach to avoid a battle with "the other side of the record" was initiated last week by Phil Kahl, head of Planetary Music. Kahl has firmed a deal with Joe Carlton, prexy of Carlton Records, to acquire half interest in the song, "Six Boys and Seven Girls," the new Anita Bryant release. Song had been controlled by Carlton's publishing affiliate, Pambill Music. It will now be published under the Planetary-Pambill banner.

Unusual part of the deal is that Kahl is the publisher of the other side of the record entitled "The Blessings of Love." After hearing both sides of the new release, which is to be issued this week, Kahl came up with the proposition to split the copyrights on both sides so that the Planetary and Pambill firms woudn't be fighting each other. Carlton agreed to the split figuring that it would be better to have the same publisher working on both sides rather than have one publisher fighting his Pambill firm.

The new disk is a followup to Miss Bryant's current click, "Till There Was You."

INK VANGUARD FOR AMPEX TAPE SETUP

San Francisco, Sept. 8.

United Stereo Tapes, new division of Ampex, has signed contract with Vanguard Records, New York, to manufacture and distribute Vanguard Stereolab recordings this fall. Contract was negotiated by Maynard Solomon, of Vanguard Stereolabs. United Stereo's marketing manager, Bill Muster, said his firm would issue 15 Vanguard albums on four-track stereo tapes.

Signing of Vanguard brings to 16 the total number of labels being distributed by United Stereo.

Kapp Records to Cut N.Y.C. Ballet Repertory

Kapp Records has inked a deal with the N.Y. City Ballet to record the major works in the repertory of the dance organization. Initial five works in the Kapp release will be Stravinsky's "Firebird" and "Agon," Hershy Kay's "Stars and Stripes" and "Western Symphony," and Tchaikovsky's "Nutcracker."

All the works are being cut exactly as performed on the stage of the City Center, N.Y., by the ballet orch under the baton of Robert Irving. Each LP will contain a brochure telling of the work of the N.Y. City Ballet.

FADING SALES CUE SWITCH

The revolution in the music biz over the past decade, which has virtually liquidated pop sheet music as a revenue factor, has cued the top publishers and jobbers to steer in the direction of the educational and standard market. Music Dealers Service, a leading New York music jobber which had been operating pop music racks for the past 20 years, is now tacking with the prevailing winds and is projecting a new type of rack operation for standard song books.

Larry Richmond, MDS chief, closed out its pop rack business a few months ago as a service to publishers since it saved them the trouble and cost of printing up copies on the hit disk tunes only to find that they would be returned in bulk. The last big sheet music hits were "Tammy," "Fascination" and "Around The World." The tipoff that the end of the road had come was tha fact that a solid ballad like "Volare" had trouble selling 50,000 copies.

Whatever the cause, whether it be the advent of rock 'n' roll or the changing outlook of the miners and millworkers who once bought the music, the pop sheet biz has now lost its potential for a comeback. Richmond says that maybe it will "evolve into a new thing" in the

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German Film Players Getting Into Disk Act; Jurgens On Top Rank

Berlin, Sept. 1.

Like in the U.S., more and more German filmstars are getting into the disk act. Horst Buchholz, Curt Jurgens, Romy Schneider and Marion Michael, to name a few, are latest examples along this line

The first Jurgens platter, two songs from his British pic, "Ferry to Hongkong," has already been released by Top Rank International. Miss Schneider is with Ariloa-Schallplatten. Buchholz has made recording tests with Polydor, Deutsche Grammophon's pop label. His first ditty, "Namenlos" (Nameless), a sailor's song, has already been waxed. Miss Michael is now taking singing lessons with Iva Wanja, wife of composer Norbert Schultze.

Berlin's boxing idol, Gustaf ("Bubi") Scholz, European middleweight champ and soon due to give his screen debut, is another addition to the domestic disk scene. Telefunken came along with a Scholz single release: "Sie hat nur Bluejeans (She's Only Got Blue Jeans) and "Der starke Joe aus Mexiko" (The Strong Joe From Mexico), the Teutonic versions of "We've Got a Secret" and "Mason Dixon Line" respectively. The Werner Mueller orchestra (also known under the name of Ricardo Santos), which recently switched from Polydor to Teledec, backs the boxer.

Disk Artists' Kickbacks of Radio-TV Fees to Producers on AFTRA Agenda

American Federation of Television & Radio Artists is showing concern over the alleged practice of kickbacks to tv and radio producers by recording talent. The worry first led to the passing of a rule against such practices at the AFTRA national conclave in July and more recently has led to active distribution of the ukase to the union's membership.

Moreover, union aspires to enough proof within the month to bring intra-union action against at least one singer, who supposedly has appeared on one tv pop music program after assuring the producers of a kickback. "We know there have been kickbacks," an AFTRA spokesman said, "but we lack definite proof at this time."

In some way, according to AFTRA, certain recording artists, their labels or publishing companies have been passing along money to the producers of programs on which they appear. Evidently, singers and musicians figure the radio-tv plug resulting from a program appearance is worth more than the fee for an appearance. AFTRA said it is not aware any similar practice goes on among tv or radio performers generally.

Circulating letter on the subject, signed by Donald F. Conaway, AFTRA executive secretary, declared that there would be "disciplinary action" taken against any member breaking the rules within AFTRA's jurisdiction.

Rule, in part, reads: "No AFTRA member shall in any instance return or refund to a producer, employer, agent or any other person or entity, either directly or indirectly, compensation (or any part

(Continued on page 45)

'Bells' Keep Ringing

London, Sept. 8.

"The Three Bells," The Browns' click version for RCA Victor, was first published in France in 1945 with words and music by Jean Villard. In 1948, Bert Reisfeld's lyric version in English came out in the U.S.

Later in '48, Dick Manning did another lyric, the number then being published as "While The Angelus Was Ringing." In 1951, came "The Jimmy Brown Song" with the same tune. Current hit reverts to the Reisfeld 1948 lyric.

Col's Paper Disk Process Getting Nat'l Mag Spread

Columbia Records' "Auravision," a process of combining sound with printed matter on a paper will be showcased in the Dec. 8 issue of Look magazine when Remington Electric Shaver runs a hi-fi recording page featuring Bing Crosby, Louis Armstrong, Rosemary Clooney and the Hi-Lo's. Titled "Music To Shave By," the recording can be played on any 33 rpm player.

Remington, it's believed, is the first advertiser to add sound to print advertising in a national mag. Its hi-fi recording will be the focal point in a pre-Christmas promotion representing a $1,000,000 advertising and merchandising expenditure. The campaign has been designed to promote the company's new adjustable Remington Roll-a-Matic.

"Auravision" was introduced by Columbia in 1955 and has been picked up by a flock of manufacturers for tie-in promotions.

IKE-NIKITA TRAVELS SET TO MUSIC BY RCA

Hollywood, Sept. 8.

The forthcoming meeting between President Dwight D. Eisenhower and Premier Nikita Khrushchev has cued RCA Victor to release an album called "The Common Ground." The front cover will be adorned with candid shots of Eisenhower and Khrushchev. The back will have veepee Richard Nixon and one of the Kremlin chiefs, Frol Romanovich Koslov.

The set has conductor-arranger Sid Bass playing music that the peoples of the U.S.A. and the U.S.S.R. love best. Numbers include "Dark Eyes," "Volga Boatman," "The Sabre Dance," "One O'Clock Jump," "When the Saints Come Marching In" and "Swanee River," among others.

Feller Back Into ABC-Par A&R Slot

Sid Feller has returned to ABC-Paramount as pop artists & repertoire director. He takes over the spot vacated by Don Costa who shifted to a similar job with United Artists Records.

Feller was ABC-Par's first a&r chief when the label was formed four years ago. He left in 1957 to freelance as disk arranger-producer. Before his ABC-Paramount stint, Feller had been with Capitol Records.

With Costa exiting the firm last week, Feller will coordinate his a&r activities with his counterpart in the special album production department, Creed Taylor.

Machinists End Strike At Capitol's Pa. Plant

Hollywood, Sept. 8.

The two-month strike of the International Assn. of Machinists against Capitol Records' Scranton, Pa., pressing plant has been settled.

According to James W. Bayless, Cap veepee for manufacturing and engineering, the settlement calls for a new three-year pact with wage increases and additional benefits. The strike against the diskery's biggest pressing plant was called on June 22.

NAACP Palms Duke

Duke Ellington will be the recipient of the Spingarn Medal at ceremonies to be held on the liner United States Friday (11). Presentation will be made by Benny Goodman.

The Spingarn Medal is the highest award of the National Assn. for the Advancement of Colored People and is given to Ellington in recognition of his achievements as a composer and bandleader for more than 30 years. Award is normally made at the NAACP convention, but Ellington's schedule prevented his attendance.

The Authorities

Arthur H. Dean, of Sullivan & Cromwell, special counsel to ASCAP, in explaining the proposed Consent Order which will be submitted to Chief Judge Sylvester L. Ryan of N.Y. Federal Court, detailed:

"Thus, the new test (referring to the proposed new Weighting Formula) for themes, cues, bridges, etc.) has a double requirement: (1) the work must have attained sufficient 'hit' status at one time to indicate its audience recognition value and (2) it must have enjoyed some recent popularity, indicating that it is still alive in the minds of many listeners and will invoke response.

"For works first performed before 1943, when the Society began to maintain adequate records of performance credits, the 20,000 feature credit requirement could be met if the work were listed in (1) the publication, 'VARIETY Music Cavalcade,' published by Prentice-Hall in 1952, (2) as one of the 'top 10' hits on the 'Lucky Strike Hit Parade' or (3) as one of the 'top ten' on the weekly lists of the most popular songs published in VARIETY or (4) Billboard.

"'VARIETY Music Cavalcade,' the 'Lucky Strike Hit Parade,' VARIETY and Billboard were selected for this purpose because, in the considered opinion of ASCAP, they represent the best available reference sources for ascertaining the status of works performed before 1943."

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Stan Z. Burns—WINS—New York	J & J Strong—WMAL—Washington	Howie Leonard—WLOB—Portland	Buddy Deane—WJZ—Baltimore	Joe Hyder—WEZE—Boston	Ed Truman—WSAR—Fall River	Ray Simms—WEIM—Fitchburg	Brian Dow—WHAV—Haverhill	Johnny Haynes—WTSL—Hanover	Sherm Noel—WHEB—Portsmouth	Danny Stiles—WSJR—Newark	George LeZotte—WTRY—Albany-Troy	Jay Maher—WENE—Binghamton	Dan Fusco—WRUN—Utica	Henry Da Becco—KQV—Pittsburg	Chuck Stevens—WRIB—East Providence	SOUTH: Darrell Dreyer—WMFJ—Daytona Beach	Charlie Murdock—WQAM—Miami	Bob Kay—WAVE—Louisville	Ron Gomez—WAIL—Baton Rouge	Jim Martin—WSOC—Charlotte	John Ademy—WBIG—Greensboro	Chuck Edwards—KELP—El Paso	William Davis—WLOW—Norfolk	MIDWEST: Wally Phillips—WGN—Chicago	George Cromwell—KFBI—Wichita	Kan Albridge—KFRU—Columbia	Gil Newsome—KWK—St. Louis	Gene Piatt—WOW—Omaha	Will Lenay—WSAI—Cincinnati	Russ Moore—WERE—Cleveland	Bill Dawson—WLMJ—Jackson	Lou Fiedler—WTOL—Toledo	FAR WEST: Johnny Fulrchild—KEZY—Anaheim	Wink Martindale—KHJ—Hollywood	Earl McDaniel—KFOP—Los Angeles	Bill Angel—KWKW—Pasadena	Jack Fleming—KRNO—San Bernardino	Tiny Markle—KFSD—San Diego	Roy Bell—KIMN—Denver	TOTAL POINTS
1	1	5	Browns	Victor	*Three Bells	4	1		1	2	3		1			2	4	7	1	5		2	1	1		3	1		2	2	1	1	5	2	2		7	2	3	2		5	2		1	254
2	2	6	Phil Phillips	Mercury	†Sea of Love	6			2		4		2			1	2		5	3			3	6		1	5	1	1		2		2		6	6	1	5					4			163
3	3	4	Lloyd Price	ABC-Par	†I'm Gonna Get Married	1			3		6	4		6	4		3		4	1	6	6	5	5		4		7	3		7		4		5	6	7		3	5		7			3	160
4	4	4	Santo & Johnny	Can. Amer	†Sleep Walk	3		2	6		8						1		6	2			2	4				3		1	10	6	1	1	1	4	10	1		1	4		6			158
5	5	4	Everly Bros.	Cadence	†Till I Kissed You				5		10		7				5		3	4		9	6	7			4				4		7		8		8	6		6		3		5	101
6	6	5	Sarah Vaughan	Mercury	†Broken Hearted Melody	5			4	5		7	4					4	9			3	7			8		5	10	8					9		4			7	6		1		92
7	7	7	Ivo Robic	Laurie	†Morgan		2	3			2	9		9	9						2	7					2																			80
8	28	4	Johnny & Hurricanes	Warwick	†Red River Rock	8			7	10		2		8	3	8					5				5				5	5			6			8			5					7	72
9	19	5	Fats Domino	Imperial	†Want to Walk You Home	10		4									10		2	9				8	2				4	3			3			2									64
10A	15	2	Bobby Darin	Atco	†Mack the Knife	2	6	9					10						10				4	8		9	10		9						3			5		2	9	8	9		63
10B	11	7	Tommy Edwards	MGM	*I've Been There						1	8		7	7			5			7	1											8						6		1		7		63
12		1	Paul Anka	ABC-Par	†Head On My Shoulder			6				3		1	1						1														2											52
13	9	13	Dinah Washington	Mercury	†Difference Day Makes											3		2						10		7		2																3		41
14	21	4	Jane Morgan	Kapp	†With Open Arms		3			9		6		3	5						9												4													38
15	8	9	Sammy Turner	Big Top	*Lavender Blue	7							3											2	9			6									6		10							34
16		1	Connie Francis	MGM	†You're Gonna Miss Me							1		2	2						8													10												32
17	36	2	Gene & Eunice	Laurie	†Poco Loco							5		4	6						4																									31
18	18	2	Jerry Wallace	Challenge	*Primrose Lane																	5																					5			25
19A		1	Coasters	Atco	†Poison Ivy				10																	6						6						2	8	9						23
19B		2	Bobby Rydell	Cameo	†Kissin' Time									3	8				8		3																			1	4					23
19C	23	6	Jan & Dean	Dore	†Baby Talk														7	6																	9	1				10		10	23
19D	14	11	Drifters	Atlantic	†There Goes My Baby																		9	3				8		9					3										23
23A	37	11	Johnny Mathis	Columbia	*Small World					1								9														2														21
23B	22	5	Fats Domino	Imperial	†Gonna Be a Wheel																							4			3					5										21
25A	17	10	Anita Bryant	Carlton	*Till There Was You								8					6									3			7																20
25B	40	2	Jimmy Clanton	Ace	†My Own True Love																				4		6									3										20
27	13	8	Ray Charles	Atlantic	†What'd I Say																		4	9		2						10														19
28A		1	Sandy Nelson	Original	†Teen Beat			8								9																			1					10						16
28B	12	8	Skip & Flip	Brent	†It Was I							10	5							10										4						10										16
28C	42	2	Webb Pierce	Decca	†Ain't Never					6																			7																	16
31A	20	4	Brook Benton	Mercury	†Thank You Pretty Baby											5						8						6																4	16
31B	10	9	Elvis Presley	Victor	†Big Hunk of Love																																									14
31C		1	Rex Allen	Vista	†Morgen																										5	3														14
34A	27	3	Nine Simone	Bethlehem	*I Love You Porgy															7										6			6				7									14
34B		2	Floyd Robinson	Victor	†Makin' Love																		10																					2		13
34C		1	Jeanie Thomas	Felsted	*Honey																															4								6	13
37A	36	2	Tony Bennett	Columbia	†Smile	9					9																														3		6		13
37B	24	10	Frank Sinatra	Capitol	*High Hopes					7								3															3													12
37C		1	Andy Williams	Cadence	†Lonely Street		4																				8									9										12
40		1	Wink Martindale	Columbia	†Deck of Cards			1																																						12
41A	35	4	Billy Storm	Columbia	*You Just Can't Plan						5																																			11
41B	33	7	Playmates	Roulette	*What Is Love									10																											7					10
41C		1	Al Martino	20th Fox	†Darling I Love You		3																																			9	4			10
44A	43	1	Johnny Horton	Columbia	†Johnny Reb																												7													10
44B		1	Larson	Fraternity	*Roaches																				6		7																			9

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Inside Stuff—Music

Current click of "Mack The Knife" by Bobby Darin on the Atco label has sparked "covers" of the tune by MGM and Columbia. Unusual aspect of the "covers" is that both MGM and Columbia had issued their sides several years before the Darin takeoff. MGM is returning with Dick Hyman's version, which was a 1,000,000-plus seller four years ago and Col is reissuing its three-year-old Louis Armstrong version. The Hyman slice, which was originally titled "Threepenny Opera Theme," has been retagged "Mack The Knife" to cash in on the Darin action. Tune was written by the late Kurt Weill with an English lyric adaptation of the original Bert Brecht German version by Marc Blitzstein.

The Betty Comden-Adolph Green-Jule Styne pitch that it would be "more realistic" if filmusical singers sang-and-recorded their tunes while in the actual progression of production, and not mouth the words to playbacks, recalls that Ed Sullivan is one video impresario who abjures the lip-sync gimmick. When he books a disk name, because of its sudden-news value with a top disk, he wants that version recreated live. This differs, of course, from the rank-and-file record-hop deejay shows here the personality, making an "appearance' with his or her top platter, lip-synchronizes to a playback of the disk.

Seventy entries, some of them received from as far away as California, failed to produce a suitable New Hampshire song during a summer-long contest, according to the New Hampshire Music Festival, Inc. However the organization reported that the three top tunes were selected for "honorable mention," and these included "What's New in Old New Hampshire." It was written by Guy Langley, of Manchester, and George Calder of Caldwell, N.J. Langley is northern New England correspondent for VARIETY.

Charles K. L. Davis, Hawaiian tenor just returned from a three-week engagement in Moscow with the Ed Sullivan show, leaves shortly for an engagement at the Royal Hawaiian Hoteland. He will return to the U.S. in October to sing in "Don Giovanni" with the Washington Opera. Later this season he will begin his second nationwide concert tour under auspices of Columbia Artists Management.

Stephen A. Levitz, longtime exec with Robbins Music, has created for himself a job which he calls "copyright renewals renegotiator." Songsmiths like Al Hoffman and Joe Meyer have been "agented" by Levitz on their second 28-year renewals, receiving bonuses and additional advance royalties for the renewal rights.

Cesare Valletti, Fernando Corena and Cesare Siepi have teamed up for a disk to be independently produced by Vito Pisa, owner of

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British Disk Bestsellers

London, Sept. 8.

Only Sixteen (Top Rank)	Douglas
Living Doll (Columbia)	Richard
Lonely Boy (Columbia)	Anka
Lipstick On Collar (MGM)	Francis
Battle New Orleans (Pye)	Donegan
Heart Of A Man (Philips)	Vaughan
China Tea (Columbia)	Conway
Someone (Fontana)	Mathias
Dream Lover (London)	Darin
Here Comes Summer (London)	Keller

RCA's N.J. Plant Presses Its 100,000,000th Disk

RCA Victor's manufacturing plant at Rockaway, N. J., which has been in operation since 1954, pressed its 100,000,000th disk last week. It was Morton Gould's stereo LP version of Tchaikovsky's "1812 Overture."

A. L. McClay, general plant manager for Victor, put aside the disk as a permanent record of the occasion.

Robinson Joins BMI

Wally Robinson, who recently operated Helen Noga's management office in N. Y., has joined Broadcast Music Inc.'s publicity department.

He'll work under Russ Sanjek, BMI's public relations chief.

Upsurge of TV Set Sales, Stereo Bow Seen Braking Disk Biz in Germany

Frankfurt, Sept. 1.

With Germany's up and coming television industry now offering 110 degree picture tubes, new automatic tuning devices and highly competitive prices, the zooming tv set sales are cutting into the country's radio and record business.

Germany's biggest year for the radio and phonograph industry was 1957, and since then sales have been dropping, with television sales going steadily up.

Germany's postwar record industry has grown from 4,000,000 platters produced in 1949 to more than 50,000,00 yearly at its peak. But during the first six months of this year, about 22,000,000 disks were made in the land, a drop of about 10% from the same period last year.

To bolster the record industry stereo disks hit the German market in 1958. Experts argue that the introduction of stereo here actually added to the business drop-off though, as people didn't want to buy the monaural platters but also didn't have the right equipment to play the stereo. The 720,000 phonographs produced in the first six months of the year, though, offered stereo with about 70%.

And at the German Radio, Television and Phono Fair which just ended a 10-day run in Frankfurt, Deutsche Grammophon introduced the first "compatible" stereo record. It's played on a stereo pickup and provides hi-fi playback through a monaural source.

Television is coming ahead with 854,000 sets produced by German firms in the first six months of 1959, a huge climb from the 569,000 produced during the same period in 1958.

The whole German radio and television industry hit a sales figure of about $400,000,000 last year, with expectations for a higher figure this year. Last year's television export sales climbed to about $500,000 with 95 percent of the television going to other European countries and about 5 percent shipped abroad.

Tiny transistor radio sets have helped the radio business, with more of these little sets sold during the first six months of 1959 than during the whole year of 1957. German radios are now shipped to nearly every land in the world.

Decca 25c Melon

Decca Records' board of directors declared a regular quarterly dividend of 25c per share at a meeting last week.

It's payable Sept. 30 to stockholders of record Sept. 16.

Vernon Duke Music Corp. With Larry Shayne Pard

Hollywood, Sept. 8.

In line with the growing tendency in the music publishing business for composers to publish and control their own works, Vernon Duke and Larry Shayne have organized the Vernon Duke Music Corp. The first property to be published and exploited by the new company is the score to the forthcoming Paul Gregory production, "Pink Jungle," starring Ginger Rogers and Agnes Moorehead. It opens on Broadway on Jan. 11.

Duke wrote all the lyrics for his songs to be used in Leslie Stevens' comedy with music, a practice he began with Playwrights' production of Jean Anouilh's "Time Remembered" in 1957. Duke is best known as lyricist for his standard, "Autumn in New York."

The firm with Shayne is similar to those operated by Shayne with Livingston & Evans and Henry Mancini.

RETAIL DISK BEST SELLERS

VARIETY — Survey of retail disk best sellers based on reports obtained from leading stores in 16 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(Gaiety Music Shop)	Boston—(Mosher Music)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Little Al's)	Detroit—(Harper Music)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	San Francisco—(Columbia Music)	Hollywood—(Wallichs' Music City)	Seattle—(Sherman-Clay)	TOTAL POINTS
1	3	**SANTO & JOHNNY** (Canadian-Amer.) **Sleep Walk**	5	6	2	7	2	2	4	2	1	1	2	..	..	1	2	5	112
2	1	**BROWNS** (Victor) **Three Bells**	1	4	6	1	5	5	2	3	2	..	7	1	1	..	4	2	110
3	2	**PHIL PHILLIPS** (Mercury) **Sea of Love**	3	1	1	3	1	1	1	1	3	2	..	..	..	..	8	1	106
4	19	**EVERLY BROS.** (Cadence) **Till I Kissed You**	..	8	4	..	3	..	3	8	..	5	3	..	2	9	6	9	61
5	5	**LLOYD PRICE** (ABC-Par) **I'm Gonna Get Married**	7	..	3	..	4	7	9	..	4	..	6	..	4	5	7	6	59
6	..	**BOBBY DARIN** (Atco) **Mack the Knife**	..	..	..	2	10	3	..	..	..	4	..	..	..	7	1	4	46
7	4	**SARAH VAUGHAN** (Mercury) **Broken Hearted Melody**	9	..	5	6	..	..	..	5	7	..	..	..	10	2	9	..	35
8	7	**DRIFTERS** (Atlantic) **There Goes My Baby**	2	5	..	..	..	4	6	..	..	..	..	..	..	..	..	..	27
9	8	**SAMMY TURNER** (Big Top) **Lavender Blue**	4	3	..	..	..	..	..	4	..	..	..	..	8	..	..	..	25
10	6	**RAY CHARLES** (Atlantic) **What'd I Say**	6	..	9	..	..	6	5	..	..	10	..	..	..	..	..	..	19
11A	..	**JOHNNY & HURRICANES** (Warwick) **Red River Rock**	..	..	..	8	..	..	..	..	..	9	..	5	..	4	..	..	18
11B	14	**FATS DOMINO** (Imperial) **I Wanna Walk You Home**	..	..	..	9	9	..	..	..	10	7	..	..	5	8	..	..	18
13	18	**NINA SIMONE** (Bethlehem) **I Loves You, Porgy**	..	..	..	5	7	8	7	..	..	..	..	..	..	..	..	..	17
14	..	**PAUL ANKA** (ABC-Par) **Put Your Head on My Shoulder**	..	..	10	..	..	..	..	..	..	3	..	..	..	..	5	..	15
15A	12	**PAUL ANKA** (ABC-Par) **Lonely Boy**	..	2	7	..	..	..	..	..	..	..	..	..	..	..	..	..	13
15B	..	**JAN & DEAN** (Dore) **Baby Talk**	..	..	..	4	8	..	..	..	..	..	..	..	..	10	..	..	13
17	11	**DINAH WASHINGTON** (Mercury) **What a Difference a Day Makes**	..	10	..	..	..	..	..	..	8	..	..	9	9	..	..	7	12
18	20	**FLOYD ROBINSON** (Victor) **Makin' Love**	..	..	..	..	..	..	..	..	..	..	8	..	..	3	..	..	11
19	..	**MORMON TABERNACLE CHOIR** (Col.) **Battle Hymn of the Republic**	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	10	9
20	10	**ELVIS PRESLEY** (Victor) **Big Hunk O' Love**	..	7	..	..	..	10	8	..	..	..	..	..	..	..	..	..	8
21	..	**PLAYMATES** (Roulette) **What Is Love**	..	..	..	..	..	..	..	..	9	..	..	..	6	..	..	..	7
22A	24	**TOMMY EDWARDS** (MGM) **I've Been There**	..	..	..	..	..	..	..	..	..	..	10	..	..	6	..	..	6
22B	23	**RICKY NELSON** (Imperial) **Just a Little Too Much**	..	..	..	10	..	..	..	..	..	..	..	6	..	..	..	..	6
24A	9	**CARL DOBKINS, JR.** (Decca) **My Heart Is An Open Book**	8	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	5
24B	..	**BROOK BENTON** (Mercury) **Thank You Pretty Baby**	10	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	5

Artist-Disk Deals

Signature: Kay Thompson

With the release of a Signature single, "Moscow Cha Cha Cha" and "Das Vidanya," Bob Thiele, prexy of Hanover-Signature Records, has firmed a longterm deal with Kay Thompson. In addition to making singles, Miss Thompson will also do albums for the label. Signature currently is planning a promotional tiein with Simon & Schuster on Miss Thompson's new book, "Eloise in Moscow." The company also is rushing an LP of an on-the-spot recording of a party at Miss Thompson's house in which she and her guests discuss a recent trip to Russia.

Dot: Dick Stabile

Dick Stabile, currently holding down as musical director for the Crosby Bros., has been signed to an exclusive recording pact by Louis Prima and Keely Smith's Keelou Co.

Dot Records will press and release the disks.

Sam Clark to Paris

Sam Clark, president of ABC-Paramount, left for Paris Friday (4) for a week of huddles concerning the expansion of ABC-Par activities throughout France.

He plans to return to his New York desk next Monday (14).

Auric Score to Mills

Mills Music has latched on to the score for the French pic "Christine." Music was composed by Georges Auric.

The "Christine" score was secured by Mills for the U.S., Canada and Great Britain from Editiones Continental of Paris by prexy Jack Mills on his recent European trip.

Thiele Raising Coin for Hanover Via Stock Issue

The new Hanover-Signature disk firm is attempting to raise coin via a public stock issue. It is offering 141,000 shares of Class B stock at $2 a share the par value being 5c per share.

Diskery's certificate of incorporation authorizes 359,000 share of Class A stock at 5c par value. Bob Thiele, firm's prez, has an option to purchase 50,000 shares of this stock on or before May 11, 1961, at 5c per share. The corporation will offer Class A stock at 5c per share to other persons connected with the management and operation of the corporation such as attorneys and accountants, directors, employees and artists who will record for Hanover-Signature.

At the present time the following have subscribed to purchase Class A stock at 5c per share: Steve Allen, 41,666 shares; Jules Green (producer of Steve Allen's tv show), 5,833 shares; and publishers Jack Bregman and Chester Conn, (of Bregman, Vocco & Conn) 3,750 shares each.

Salary for prexy Bob Thiele is $300 per week and is subject to change by the board of directors. John M. Vander Voort will act as secretary for the corporation and in addition will be in charge of administrative and exec details. His compensation has been fixed at $15,000 annually. Albert Ziegler is corporation's treasurer and Jules Green is veepee. Latter will serve without compensation while Ziegler will be paid for services performed.

If all the Class A and Class B shares are sold, the officers and directors will own 100% of the Class A stock for a cash investment of $17,950 and the public will own 100% of the Class B stock for a cash investment of $282,000. For such investments the officers and directors will be entitled to 78% of any dividends declared and the public to 22% of such dividends.

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ABC-PARAMOUNT
FULL COLOR FIDELITY

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	Boston—(Jordan Marsh)	Washington—(Super Music)	Philadelphia—(Goody's)	Pittsburgh—(National Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Minneapolis—(Dayton's Dept. Store)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	Portland—(Hunter Records)	San Francisco—(Sherman Clay)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**KINGSTON TRIO** (Capitol) **At Large** (T 1199)	1	2	1	1	1	1	6	1	1	1	..	1	1	8	2	126
2	3	**JOHNNY MATHIS** (Columbia) **More Great Hits** (CL 1344)	2	1	2	4	9	5	7	..	..	3	2	3	..	5	8	81
3	2	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MG 15003)	5	4	..	..	..	2	4	4	2	10	6	6	8	1	7	73
4	6	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC (1933)	..	3	3	10	7	..	3	..	3	4	3	2	10	..	9	64
5	4	**MARTIN DENNY** (Liberty) **Exotica, Vol. I** (LRP 3034)	3	9	..	..	..	3	..	2	6	6	..	5	..	..	..	43
6	5	**FRANK SINATRA** (Capitol) **No One Cares** (W 1221)	..	..	..	2	10	4	5	..	8	..	..	..	7	7	..	34
7	13	**GIGI** (MGM) **Soundtrack** (E 3641)	7	..	7	..	8	..	..	5	..	5	..	10	5	..	10	31
8	9	**PREVIN/ROSE** (MGM) **Songs for Young Lovers** (E 3716)	..	..	5	7	2	6	..	..	..	..	..	..	..	..	6	29
9A	11	**HENRY MANCINI** (Victor) **More Peter Gunn** (LPM 2040)	4	..	4	3	..	9	..	..	..	..	..	8	..	..	..	27
9B	7	**PORGY & BESS** (Columbia) **Soundtrack** (CL 5410)	..	..	..	..	..	7	1	6	..	..	..	..	3	..	..	27
11	14	**HENRY MANCINI** (Victor) **Peter Gunn** (LPM 1956)	..	..	..	9	4	..	..	3	..	8	..	7	..	..	..	24
12	8	**KINGSTON TRIO** (Capitol) **The Hungry i** (T 1107)	..	..	..	5	..	..	..	..	..	2	..	4	..	..	..	22
13	..	**JOHNNY MATHIS** (Columbia) **Heavenly**	..	..	..	6	..	..	..	..	..	..	..	..	..	6	3	18
14A	22	**MITCH MILLER** (Columbia) **More Sing with Mitch** (CL 1243)	..	..	6	..	5	..	..	..	..	..	..	..	..	..	5	17
14B	12	**ARTHUR LYMAN** (Hi-Fi) **Taboo** (E 806)	..	..	..	..	3	..	..	8	10	..	..	..	6	..	..	17
16A	15	**BELAFONTE/HORNE** (Victor) **Porgy & Bess** (LOP 1507)	6	7	..	..	6	..	..	..	..	..	9	..	..	..	..	16
16B	19	**HARRY BELAFONTE** (Victor) **At Carnegie Hall**	..	5	..	..	..	..	..	..	..	..	1	..	..	..	..	16
18	..	**MITCH MILLER** (Columbia) **Party Sing with Mitch**	..	..	..	..	..	..	..	..	4	..	4	..	..	..	..	14
19A	10	**GYPSY** (Columbia) **Original Cast** (BL 5420)	8	6	..	..	..	10	9	9	..	..	..	..	..	..	..	13
19B	..	**NINA SIMONE** (Colpix) **Amazing Nina Simone**	..	..	..	8	..	8	..	..	..	..	..	..	..	..	4	13
21	..	**MY FAIR LADY** (Columbia) **Original Cast**	..	10	..	..	..	..	..	..	..	..	..	..	..	..	1	11
22	..	**BOBBY DARIN** (Atco) **That's All**	..	..	..	..	..	..	..	10	..	..	..	..	2	..	..	10
23	..	**JOHNNY MATHIS** (Columbia) **Johnny's Greatest Hits** (CL 1133)	..	..	..	..	..	..	..	7	..	..	..	9	..	9	..	8
24	..	**ELVIS PRESLEY** (Victor) **Date with Elvis**	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	6
25	16	**AHMAD JAMAL** (Argo) **But Not For Me** (LP 628)	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	4

JUST GREAT!!
MACK THE KNIFE
BOBBY DARIN ATCO#6147
BUT NOT FOR ME
JOHNNY NASH AMPAR#10046
ELLA FITZGERALD VERVE#10180
NIGHT AND DAY
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MUSIC PUBLISHERS HOLDING CORPORATION

Col's 'Mark Twain' LP In Holbrook Tour Tie

Columbia Records is tieing in its "Mark Twain Tonight" LP with upcoming tour of Hal Holbrook's one-man show of the same title. Holbrook closed his production in New York last week and is taking it on tour beginning Oct. 3 with at least 50 cities lined up.

Diskery is supplying dealers with window displays announcing Holbrook's appearance in their cities as well as co-op mats for advertising on the local level.

Inside Stuff — Music

Continued from page 43

New York's Chez Vito eatery. The three opera singers interrupted their summer vacations to meet Pisa in Rome for the recording sessions at the Cinecitta Studios. Leyna Gabrielle, star of the Chez Vito singers, who has been in Europe singing at the San Carlo Opera, joined the trio on the date. The album is scheduled for release this fall. Pisa previously issued a "Night At The Chez Vito" album on his own.

Hal Kent, Boston drummer bandleader, has come up with a new wrinkle, a one-man band beating the drums for biz interests in a Yankeeland. Armed with a recording, containing only an intro and ending, he sandwiches his hot licks in between for supermarkets, film promotions, amusement park tieins, etc. He's booked for drum solos atop a sound truck for Columbia's Hub promosh on the "Gene Krupa Story," and is building up local interest in drums prior to fronting a new 10-piece orch in the fall for the ballroom circuit.

Golden Records' fall program is being pegged mainly on ties with tv. Its 29c and 49c disks will feature such tv "characters" as The Three Stooges, Huckelberry Hound, Shari Lewis, Popeye, Captain Kangaroo, Ruff & Reddy and Peter Gunn. Label will also continue its tie-ins with Disney's "Mickey Mouse Club," "Zorro," "Gunsmoke," "Lone Ranger," "Annie Oakley," Roy Rogers, Lassie, Rin Tin Tin and Woody Woodpecker.

Columbia Records has blueprinted a hefty ad campaign to promote its fall album release of 23 new packages. Diskery also has developed a flock of point of sale merchandisers ranging from mobiles and mounted wing covers and window displays to streamers and booklets. Col has issued an 84-page Masterworks catalog completely cross-referenced. The pop window display features 16 album covers.

Masterpiece Recording Inc., through its chief engineer, Nat Levy, points out that Sonoprint (Belgian) claim for a "first" on a back-to-back recording on laminated paper is exaggerated. He states that Masterpiece has long produced such products and has even advanced to a stereo recording technique. Levy indicates that several European outfits had been dickering for Masterpiece's "know-how".

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On the Upbeat

New York

Lou Weinstein appointed sales manager for Columbia Records distributor outlet in the New York market . . . **Benny Golson Quintet** back at the Five Spot after 10 weeks in San Francisco . . . **Italo Tajo,** Italian basso, in town after an engagement in "Kiss Me Kate" in Trieste, Italy. He returns to Italy for dates with the Rome Opera Co. . . . **Don Evans Trio** set for the opening of the Quadrille in Greenwich Village tomorrow (Thurs.) . . . **Joe Glaser** added **Tony Martin** and **Dorothy Dandridge** to his Associated Booking Corp. . . . MGM disker **Dick Caruso** set for personal appearances at the Hartford State Theatre, Sept. 19-20 . . . **PFC Steve Lawrence** guests on **Andy Williams'** CBS-TV show Sept. 15 . . . **Jamie Horton,** 16-year old thrush, makes her disk bow on the Joy label with "My Little Marine" and "Missin'." . **Frankie Vaughan** at the Dunes Hotel, Las Vegas until Oct. 21.

Johnnie Ray leaves for Australia today (Wed.) for two-weeks of personal appearances in Sydney, Melbourne and Brisbane. It's his fifth trip to Australia . . . **James Darren,** Colpix disker, set for Dick Clark's pic "Because They're Young" to be released by Columbia Pictures . . . **Jeannie Thomas,** Felsted thrush, at the Stage Coach Inn, So. Hackensack, N.J., Friday and Saturday (4-5) . . . Arranger-conductor **Sid Bass** just finished a **Nancy Walker** LP for Camden . . . **Gloria Mota** opens at the fall season at the Cafe Grinzing Sept. 9 . . . **Don Elliott** to score the **Monroe Sachson** film, "Pretty Boy Floyd."

Chicago

Dorothy Donegan to the London House Jan. 14 for three weeks . . . **George Brunis'** dixie band opens at the Preview Lounge next Wednesday (16) . . . **Charlotte Politte Trio,** now at Toronto's Town Tavern, pacted for Jazzville U. S. A. here starting next Wednesday, and the 400 Club, Denver, Oct. 8 . . . **Johnny Martel** combo to the White House, Minneapolis, Monday (14) for a pair . . . **Hal Munro's** band booked for Sept. 18 at the Maple Bluff C.C., Madison, Wis., and the following night at Chi's Twin Orchard C.C. . . . **Bill Doggett** plays the Key Club, Mpls., Oct. 19, and is set for Roberts Show Club here Nov. 4 . . . **Horace Silver** Quintet to the Sutherland Hotel Oct. 14.

The HIT! OF THE WEEK

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MGM K 12827

M-G-M Records

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VARIETY Scoreboard

OF

20 TOP TALENTS AND TUNES

POSITIONS This Week	Last Week	ARTIST AND LABEL	TUNE
1	1	**BROWNS** (Victor)	Three Bells*
2	9	**SANTO & JOHNNY** (Can.-Amer.)	Sleep Walk†
3	2	**PHIL PHILLIPS** (Mercury)	Sea Of Love†
4	10	**LLOYD PRICE** (ABC-Par)	I'm Gonna Get Married†
5	..	**EVERLY BROS.** (Cadence)	Till I Kissed You†
6	..	**BOBBY DARIN** (Atco)	Mack The Knife†
7	..	**JOHNNY & HURRICANES** (Warwick)	Red River Rock†
8	..	**SARAH VAUGHAN** (Mercury)	Broken Hearted Melody†
9	3	**SAMMY TURNER** (Big Top)	Lavender Blue*
10	5	**DINAH WASHINGTON** (Mercury)	What Difference Day Makes†
11	..	**FATS DOMINO** (Imperial)	I Wanna Walk You Home†
12	4	**CARL DOBKINS, JR.** (Decca)	My Heart Is An Open Book*
13	6	**ELVIS PRESLEY** (Victor)	A Big Hunk O'Love†
14	7	**RAY CHARLES** (Atlantic)	What'd I Say†
15	..	**DRIFTERS** (Atlantic)	There Goes My Baby†
16	..	**NINA SIMONE** (Bethlehem)	I Loves You Porgy*
17	..	**PAUL ANKA** (ABC-Par)	Put Head On My Shoulder†
18	8	**PAUL ANKA** (ABC-Par)	Lonely Boy†
19	..	**JAN & DEAN** (Dore)	Baby Talk†
20	..	**JERRY WALLACE** (Challenge)	Primrose Lane*

* ASCAP † BMI

Hollywood

Dodie Stevens first Dot album since exiting Crystalette will be tagged "Dodie Stevens" . . . **Gogi Grant's** initial sides for Liberty are "Somebody Like You," an original by Jack Marshall, and the oldie "I'll Never Smile Again" . . . **Henry Tobias,** of the songwriting family, in town looking for talent he can book at the Diplomat Hotel in Hollywood, Fla., where he's entertainment director . . . **Anita O'Day** makes her first European swing when she cuts out with **Benny Goodman** on a concert date beginning Oct. 1.

Philadelphia

Sunnybrook Ballroom, Pottstown, reopens its Saturday night sessions with the **Glenn Miller** orch, **Ray McKinley** directing, Sept. 12; followed by **Buddy Morrow,** Sept. 19; **Larry Elgart,** Sept. 26; **Buddy Williams,** Oct. 3; **Maynard Ferguson,** Oct. 10 . . . **Earl Bostic** works La Maina's, in Jersey, Sept. 11-13 . . . **Jimmy Oliver** and his all-all-stars opened Labor Day at Spider Kelly's . . . **Dinah Washington** at Pep's Musical Bar, Sept. 7-12 . . . **Preston Johnson,** secretary of Local 641 Musicians Union, Wilmington, is the pianist leader of new group—the **Moodmixers** . . . **Maynard Ferguson,** current at the Red Hill Inn, introing Canadian vocalist **Anne Marie Moss** . . . **Johnny April,** former 88er with **Mike Pedicin's** combo, adds vocals in disk debut on the Apollo label. Album has 12 songs by local tunesmith **Bix Reichner** . . . **Johnny October,** South Philly singer, has first release out on Capitol this week.

San Francisco

Tony Bennett follows the Wiere Bros. into the Fairmont's Venetian Room Sept. 17 . . . **Sarah Vaughan** booked into Fack's II Oct. 8 after her Monterey Jazz Festival appearances . . . **Roberta Linn** canceled out of her Bimbo's 365 Club engagement to make a film—**Barbara Barr** booked in her place . . . **Marshall Izen** and **Smothers Bros.** followed long-running **Phyllis Diller** into the Purple Onion . . . **Vince Guaraldi Trio,** with **John Mosher** on bass, playing Thursdays through Saturdays at Michael du Pont's Caffe Court, Palo Alto . . . **Four Freshmen** signed for a January date in Berkeley . . . **Hal Fenton Trio** into the Town and Country, Los Altos.

Joaquin Garay set to move into the Moulin Rouge Sept. 17 . . . **Bobby Short** at Fack II . . . **Art Pepper** in as soloist with the Cellar Jazz Quartet . . . **Jimmy Witherspoon's** signed to appear Oct. 2 at Monterey Jazz Festival . . . **Corbett Monica** and **Bob Lewis** booked into 365 Club starting Sept. 17 . . . **Shelley Manne & His Men** into the Blackhawk Sept. 15 . . . **Tony Bennett** into the Fairmont Sept. 17.

St. Louis

The Sheraton-Jefferson Boulevard Room will reopen Sept. 14, continuing on its successful jazz kick of last season, with **Ray Bauduc** and **Nappy Lamare** due in to raise the curtain . . . Local Dixieland crew, **Sammy Gardner & the Mound City Six,** featured at the Tiger's Den, booked Sept. 21 for two weeks at New York's Round Table . . . **Herb Drury Trio** limelighted at Davey Bold's Celebrity Club . . . **Al D'Lacy** orch rounding out the summer season at the Chase Hotel Starlight Roof . . . The **Ivys,** winners of Collegiate Jazz Festival at Notre Dame, now at the Embers . . . Pianist **Rock King** in his second year at the Claridge Lounge . . . **Benny Rader** in his 22d year as personnel manager of the Muny Opera orchestra. . . . **Johnny Polzin** orch setting the dance tempos aboard the Steamer Admiral on the moonlight cruises.

ASCAP

Continued from page 41

N. Y. Supreme Court, in a case involving ASCAP's award of performance credits to some longer works in the Fox catalog. Recently, the American Arbitration Society decided that ASCAP must restore credits on these works that had been reduced after Fox had complained about a short count. The AAA, however, refused to decide whether the carious Fox copyrights rated additional credits. Hence, the new legal action by Fox.

Racks

Continued from page 41

years to come, but that pattern of the biz existed from the 1930s, when MDS was formed by Morris Richmond (father of Larry and publisher Howie Richmond), has been shattered.

Richmond, along with some of the major publishing firms, believes that the old rack locations can now be used to sell the standard books. MDS has been doing 90% of its business in recent years in the educational and standard field and now believes that a wider market is possible via judicious exploitation of some of the 30,000 to 40,000 rack locations used to move pop copies.

The racks will handle suitable publications of the various publishers for which MDS has been a longtime jobber.

Kickbacks

Continued from page 41

thereof) received for a performance in AFTRA's jurisdiction, whether such compensation is the minimum fee provided for in the applicable AFTRA Code or contract, or in excess thereof. No AFTRA member shall enter into any agreement or arrangement with a recording company, publicity agent . . . to assume in any accounting or fee arrangement . . . any portion of talent fees paid to said AFTRA member for personal services rendered by him under AFTRA's jurisdiction, which will constitute a return or refund . . . of the performer's compensation."

Band Reviews

JACK MELICK ORCH (15)
Mapes Hotel, Reno

After three months at the helm of his own band at the Sky Room at the Mapes Hotel, Jack Melick has proved he can back the hardest-to-play shows with the same ease he swings his band through a highly danceable and listenable version of "Josephine." The Melick orch (four strings, four reeds, four brass, drums and piano, with Melick at the 88's) smacks of Stan Kenton styling on the dansapation titles, but can't be classed as a carbon of any current or late top bands. Three of the instrumentalists also make as a vocal trio for good effect on such as "It Had To Be You."

For the between-show dance sets, Melick offers the standards and easy-to-dance-to-stuff. Melick himself shows his knowledge of pianistics on a well-executed Chopin "Nocturne in E Flat Major." On most of the dansapation, Melick keeps the brass muted, and places the strings and reeds well in the foreground. The arrangements are neat and precise, and the musicians trained and talented.

If his reception this season is any indication, Melick will probably be pacted as the permanent Mapes House band. *Long.*

KURT EDELHAGEN ORCH (17)
Rotonde, Zurich

Kurt Edelhagen, one of Germany's top bands of radio-tv (Suedwestfunk Cologne), shows plenty of b.o. impact during its limited stint at this new nightclub, a temporary operation erected as a special lakeside attraction of the Zurich Horticultural Exhibition for six months only, ending Oct. 11. With a low cover charge and no minimum, it is attracting crowds of mostly younger dance fans whose choice of better boites is scarce here, anyway.

Orch of 17 offers predominantly dance music and pop tunes in satisfactory, though not outstanding, style. It is at its best when coming into its own with a series of special showy arrangements, including such standards as "Jumpin' at the Woodside," "Caravan," "All Of Me," a dixieland version of "Indiana," a clowned-up trumpet solo on "I'm In The Mood For Love" and, as a closer, a musical world tour with "Just A Gigolo." Band has no vocalist which might be a good idea, though, to add variety and a touch of feminine charm. *Mezo.*

Nick D'Amico succeeds Gunnar Hansen's orchestra in the Rendez-Vous Room of the Hotel Plaza, N.Y., on Sept. 17. Maximilian Bergege continues.

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BITTERNESS

Bitterness has wrecked nations, families and great organizations. Let's not let it wreck ASCAP!

—Pat Ballard

Beaucoup Battle of the Bistros In New York's Day & Date Preems

With Labor Day past, the Gotham nitery scene is starting to zing with a flock of openings, some of them militating against each other and causing the show bunch as well as the nitery reporters, to wonder if a little better timing wouldn't be smart. Tomorrow (Thurs.) sees Joe E. Lewis back at his annual opening-of-the-new-season stand at the Copacabana with an entirely new floor show, again staged by Douglas Coudy, but he will be opposed by both the Latin Quarter and the St. Regis Hotel. Cathy Carr is featured with Lewis.

Another comic, Jack Carter, comes into the LQ, while the Maisonette of the St. Regis reopens for the fall with an innovation for the room, an intimate revue titled "Vive La Difference." Usually the spot plays glam femmes and that policy will be resumed later in the season but an attempt at a different policy is being essayed. Roger Price and Barron Polan authored and produced, cast comprising Emmaline Henry, Gloria Hudson, Ruth Price, Grover Dale, Michael Dominico and Marty Engels. Milt Shaw orch continues. Incoming with Carter are the Allison Sisters (3). Donnarden staged.

The next night the Hotel Plaza's Persian Room reopens with Edith Adams as the headliner and Ted Straeter and Mark Monte's bands back.

Tonight (Wed.), the Yorkville season starts anew with its Viennese-type shows, the new show comprising Gloria Mota, Jacqueline Kerval, Betsy Drake, Olon Ilona Kovacs, Bela Villanyi (band), Carlos Hatvary (baritone), Al Stone (accordion), and Irving Gross (piano).

Last night (Tues.) the Hotel Roosevelt's Grill reopened with Jimmy Palmer as the band attraction.

The facelifted Columns (Italian motif) Savoy Hilton (nee Savoy Plaza) opens with a Roman ball Sept. 24. New band is Gunnar Hansen, shifted from the Rendez-Vous Room of the nearby Hotel Plaza,

(Continued on page 48)

N.J. Spots Win Delay In June Liquor Rap

Somers Point, N.J., Sept. 8.

Operators of two night spots here whose patronage is mostly the younger set from Ocean City and the Atlantic City suburban areas have forestalled an August five day closing penalty through an appeal to the state Alcohol Beverage Control Commission. Mayor Fred Chapman, who has spearheaded a drive all season to halt the selling of intoxicants to minors, scored the state ABC for taking 100 days to process original charges. "Fining these operators or closing them for a time after season means nothing to them," he declared. "But if they lose five days of business during the season they will be plenty careful about serving teenagers."

Ordered closed were Bayshore's and Tony Marts where hundreds of youths gather each summer to dance and hear the hot combos and entertainers.

London Music Hall Maps All-Irish Vaude & Legit Shows to 1961 Blackout

London, Sept. 1.

Central London's only surviving music hall, The Metropolitan in Edgware Road, intends to stay alive till 1961 when it's threatened with extinction by highway improvement projects. As from Monday (7), it will adopt an all-Irish-shows policy and change its name to London's Irish Music Hall, concentrating primarily on vaude but also staging legit over a period.

The house will be run on a two-shows-a-night basis, with a top of 71c at the weekend. There'll be only one show on opening night, with Patrick O'Hagan, Sheelagh Ward, Deirdre O'Callaghan, Frank Carson and Billy Livingston, Gertie Wine and the Smith Academy Irish Dancers in the bill. Artists booked to head subsequent presentations include comedians Danny Cummings and Jimmy O'Dea. The play season is skedded to start Nov. 23, with no decision on subjects or cast yet made. Christmas attraction will be an Irish pantomime, "Paddy And The Greenstalk," with Birdie Gallagher.

Presenting the shows will be Phil Raymond who has disk, ballrooms and concert management interests in Ireland. Producer will be Jack Billings.

Granada Group Ltd., which operates The Met, is launching into the venture following the success of previous shows featuring artists from Eire and thereabouts. The Irish touch is being applied with showmanship thoroughness. House manager, transferred from the Granada Tooting, the largest cinema in the controlling company's chain, is George Mullins, who's an ex major in the Irish Guards.

Try St. Paul Nitery Op For $6,600 Tax Evasion

St. Paul, Sept. 8.

Mrs. Gladys Holcomb has gone on trial in Federal Court at Milwaukee for alleged $6,611 income tax evasion. The alleged offense was committed when she operated the Red Feather night club here in the last three months of 1953 and in early 1954. It's claimed she evaded cabaret taxes.

Her husband, George Holcomb of Hamilton, Wis., was acquitted by a jury of a similar charge in the same court. He operated the Red Feather most of 1953 and the Internal Revenue Department had charged he evaded $7,167 in cabaret taxes.

Staggering End For Pitt Fete

Pittsburgh, Sept. 8.

Pittsburgh's Bicentennial Festival staggered to a close last week when the leading concessionaire, John Connelly, tried to whip life into the dead horse by booking Red Foley into the amphitheatre that closed out its pageant on August 13. Connelly, whose three boats operated very successfully all summer, dropped a bundle on the two-day show on Foley who had played to 9,000 people the night before in Crown Point, Ind.

Joe Higgins, GAC v.p., in town for the opening of the County Fair, pulled out Fabian who was scheduled for Sept. 14. The floor show at the Riverboat Sprague was taken out Aug. 23. The Sprague will stay on along with Connelly's motorboats and there is a possibility that the Frontier Festival show will stay on through September. The only other Festival attraction scheduled is a prize fight there on Sept 15.

Globetrotters Mop Up In Madrid, Pull 30,000

Abe Saperstein and his Harlem Globetrotters' basketball-vaudeville extravaganza drew and outdoor audience of 30,000 in a Madrid two-night stand last week at the Barnabeu Soccer Stadium, despite chill Sierra winds. Here for his fourth visit in as many years, Saperstein next moves his unchanging showbiz and sports parade to Portugal where he will wind a three-and-a-half month tour that barnstormed 30 principal cities in 10 European countries. Making his bow in Moscow, yet impresario said he sold 130,000 tickets at 10 seances.

Program here traditionally opened with three variety acts featuring Bob Foy in a precision-balancing monocycle act, Paul Smoll in a contortionist stint and a cute Japanese distaffer, Kimiko Yokoi, in a spotlight turn of bicycle acrobacy. Slapstick comic Jack Gorden opened second half of bill, followed by Chinese George Lee in an oriental hand-balancing routine. When winds cancelled the Bergman-Fujii table tennis match, German duo, The Carmens, closed show with a display of muscle and grace.

CNE Take Down With Gobel Show; Rap 'Sabotaging Critics'

Toronto, Sept. 8.

With the 24,000-seater grandstand's revenue down $40,000 over the week's corresponding figure last year, and 26,000 less customers attending the Canadian National Exhibition with another week to run, heads are expected to roll at the instigation of the board of directors in the planning of next year's show.

Controller Donald Summerville, a member of the City Council and a director of the CNE, charged that the grandstand show is pleasing but George Gobel is obviously not the headliner people want; what the show needs is Wayne & Shuster and a change of pace. Wayne & Shuster, before their success on the Ed Sullivan series, were approached some seasons ago by Jack Arthur, producer of the CNE grandstand show, but the two comics have consistently turned down Arthur's proposals, preferring intimacy of tv.

With the front page headlines of the Toronto press continuously panning the grandstand show, evident also is the private discouragement of Gobel, the other acts and the 52 girls in the line. Today Summerville was blasted by Harry Price, CNE president, who accused the former of "trying to sabotage the CNE and the grandstand show with untimely criticism." Price also claimed that Summerville's charges would make it difficult to get CNE headliners in the future and had discouraged personnel.

Hiram McCallum, general manager, claimed that "unlike Broadway the CNE had never produced a flop and that this year's show was superior to last year's." (Gobel is getting $40,000 for the 16-nights' appearance.) McCallum claimed that the week's heat wave, plus harmful press publicity, was responsible for the attendance drop.

With reference to newspaper headlines, he said this "has definitely affected ticket sales and will continue to hurt us this week."

Industrial Show Review

Oldsmobile Show
(PASADENA CIVIC AUD)

Pasadena, Cal., Sept. 4.

"Who Could Ask For Anything More?" with Bill Hayes, Florence Henderson, Joan Holloway, Jack Gilford, Jay Stern, Ilona Wilson, Daisy Bernier, Ann Barry, Patsi King, Nora Reho, Carol Taylor; direction and choreography, Carol Haney; executive producer, Frank Egan; songs and score, George and Ira Gershwin; book, special lyrics, Max Hodge; special songs, Luther Henderson; music director, Sherman Frank; production design, lighting, Ben Edwards; costumes, Alvin Colt; produced for Olds by D. P. Brother & Co.

Oldsmobile, which annually uses the successful strategem of touring shows to indoctrinate dealers and salesmen in selling points of new year's models, repeats with considerable effectiveness its current pitch. New show is a smartly packaged revue with Gershwin tunes, which evidences professional handling throughout, and in many respects would be suitable for general public. Some of the numbers rate favorably with many of the better revues of the past, and, in the subtle blending of entertainment with sales talk Olds has a valuable medium.

GM company set a five-city tour for "Anything" in its 90-minute version, for which Olds took over the Pasadena Civic Auditorium for four performances for final showing before streamlining it to a tab version for further Olds personnel viewing in smaller cities. For current stand, revue played to 5,000 Southern California Oldsmen and wives, to boff response.

Where last year company dusted off the oldie, "Good News," and adapted it to the Olds pitch, present presentation is an original, with book by Max Hodge, who also did special lyrics put to several Gershwin numbers to put over the "message" to sales force. With Bill Hayes, Florence Henderson—in last year's show—and Joan Holloway starred, all from Broadway, book follows efforts of an enthusiastic young salesman to sell a millionaire playboy on an Olds.

Scene shifts between Pebble Beach and Frisco, with such Gershwin numbers as "I've Got Rhythm," "'Bidin' My Time," "Embraceable You," "'S Wonderful" interspersed cleverly and melodically to spark the unfoldment. Outstanding scene is action in a Chinatown beatnik joint, where some of the tribe stage a weirdly fantastic dance that communicates to the audience. A cable car scene, with the backdrop providing a passing panorama of Frisco as it climbs Nob Hill, is another standout, as is the finale, back in the club at Pebble Beach, where the new 1960 Olds is unveiled and principals and chorus warble its innumerable fine points.

Carol Haney, who did Old's 1958 show, also directs and choreographs the new version expertly and gets buoyant performances from entire cast. Comedy, in which Jack Gilford scores as the playboy, is corn in the accepted revue style, and a boy and girl chorus trips several dancing numbers nimbly. Both Hayes and Miss Henderson present likable performances as the romancers, just as good with their singing, and Miss Holloway is a slick comedienne.

Coming in for a tall share of criticism in the local press was the alleged "dirty" act by Gobel. Although Gobel is regarded as a singularly clean comic in the States, Gobel's use of "hell" or "damn" got an invidious spotlight.

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PENNY ANTES 4A'S FOR ACTION

With Easy Money Hard to Come By, Era of Big Nitery Launchings Fades

Small rooms are seen as coming increasingly in vogue partially because of the disappearance of tall coin for opening of new niteries. Most bonifaces must now make it on their own, with little recourse to the easy money that used to be available in copious quantities. Credit ratings have become as important as having suitable talent to open with.

The day of overnight openings to lure a fast buck is over. Money for the fast-talking enterpreneurs has now virtually disappeared off the market. The major reason is the refusal of the easy-marks of the old days to go along on quick cafe schemes.

Some years ago, it was fairly easy to promote a concessionaire, liquor, meat and grocery dealers for enough front money to open and depend upon incoming biz to stay alive. This is virtually impossible today. In addition to the difficulties in raising coin, another equally important stymie has taken place. There are seven unions with which a nitery has to deal with in the course of its operations. Each one now demands reasonable assurance that its members will be paid, each one demands a healthy hunk of fringe benefit coin and some even demand the first week's pay in advance.

However, even if a cafe meets all these requirements,, it is still no assurance that a nitery will be around for any length of time. The trouble with most cafe capitalization these days is insufficient financial reserves. A bad run at the beginning of the operation, and the nitery is just as likely to be out of business.

These days, the merchants take a hard attitude toward most new operations. One recent cafe which had a short-lived career was forced to delay its formal preem one night because the liquor supplier and several food purveyors refused to take the merchandise off the truck unless cash was paid out in advance.

The diminishing of credit in an age when expanding credit facilities are necessary, has kept the number of new cafes down to a minimum. Although a lot of venture capital is still available, very little is being allocated to cafes.

Brooklyn Par On Jazz Kick

The Paramount Theatre, Brooklyn, is having its first non-holiday non-rock 'n' roll show in many years. House has pacted a jazz layout for week of Oct. 23 comprising elements which recently played the Randall's Island (N.Y.) Jazz Festival. Included will be Count Basie with Joe Williams, Dakota Staton, George Shearing Sextet, Lambert, Hendricks & Ross, Don Adams and Symphony Sid. Latter will emcee. Frank Geltman, impresario of the Randall's Island fest, will produce the Par layout.

Current plans by Eugene Pleshette, theatre's managing director, is to have his first show at approximately 1 p.m. and midnight shows over the weekend. He feels that the layout will appeal more to those beyond the teens. Latter element mainly comprised the audience which went to the rock 'n' rollers.

Alan Freed, who headed the rock 'n' roll layouts at the Paramount for several years, is pacted for a two-day date at the State Theatre, Hartford, beginning next Saturday (19).

253,622 Draw Sets New Minn. Fair Gate Record

Minneapolis, Sept. 8.

A new attendance record has been set at the Minnesota State Fair over Saturday and Sunday (29-30) when 253,622 payees at 50c a throw went through the wickets. Figure is 15,173 more than for the similar days last year which were also record breakers.

The opening day's draw was 152,432, also an alltime high for a preem.

Minnesota State Fair reveals what big amusement business this current 10-day exposition has grown to be. The Fair is believed certain to boast an attendance of more than 1,000,000 payees for the sixth consecutive year. Its 1958 admission receipts were $838,389.

Harold Johnson, superintendent of concession space rentals, disclosed that rentals from stands and buildings' space is the Fair's second major income source. It was $279,202 in 1958 and this year will be more than $300,000. A good food location costs the concessionaire as much as $2,400 rental for the 10 days.

Petty, Lane Bros. Settle

Boston, Sept. 8.

Fred Petty Agency's suit against the Lane Bros. (3), nitery act has been settled out of court. Petty sued the Lane Bros. in Boston Federal court at Boston and won a $4,000 jury verdict, which was appealed.

Petty alleged breach of contract and testified that he had brought the act from $250 a week to $1,000, and that they had left him and gone with another agent, Paul Grossinger. Amount of the settlement was not disclosed.

FILES CHARGES VS. BRIGHT, BERG

By JOE COHEN

Penny Singleton, president of the American Guild of Variety Artists, last week filed charges with the Associated Actors & Artistes of America, against Jackie Bright, as national administrative secretary of AGVA and as veepee in the 4A's, and attorney Harold Berg, as AGVA counsel and as counsel to the parent organization.

It's unlikely, though, that the charges will be acted upon until some time next month because most of the 4A's officers will be at the AFL-CIO convention starting next week in San Francisco. The 4A's met yesterday (Tues). to start a preliminary discussion of the charges, but as of press time yesterday there was no statement. However, the feeling was to delay formal proceedings until the confab was out of the way.

Miss Singleton, who has been battling the administration on a wide variety of fronts, in a letter to the 4A's broke her charges down to five categories. The major charge, it's believed, is based on the conduct of Bright and Berg in

(Continued on page 48)

SAMMY DAVIS JR. SET FOR CHI SEPIA NITERY

Chicago, Sept. 8.

Sammy Davis Jr., keeping a promise made months ago, has inked to play Herman Roberts' south side sepia showcase for five days starting Oct. 28. He made the deal with an okay from the Chez Paree, where he's been a prime attraction in recent seasons.

Davis is slated for two shows a night and is to receive 60% of the "gate" gross—a $2 cover and $3 minimum per head. The big nitery seats about 1,000, and the star could realize as much as $30,000 for the stand should it be capacity all the way.

Supporting him will be a Negro comic, a line of girls, and Joe Saunders' 16-piece orchestra.

AGVA Foundation Now Paying 100% Of Fundraiser Grossman's $175-a-Week

The American Guild of Variety Artists has had a very quiet reversal of the resolution passed last June by its national board to have the Sick & Relief Fund pay half the salary of AGVA Foundation fundraiser Irving Grossman who gets $175 weekly plus expenses. As it now stands, the Foundation is paying all of Grossman's salary.

The laying aside of that resolution, was so quiet that not even the AGVA News, official organ of the union, was aware of the change. In its report on the confab, it printed the resolution empowering S&R to share the salary payment with the Foundation and both units would divide all money brought in by Grossman.

The situation came to light last week with VARIETY's receipt of a letter from AGVA's Sick & Relief Fund director Margie Coate. The letter was so contradictory that it was deemed best to ask the AGVA attorney Harold F. Berg for an interpretation.

Miss Coate's 'Denial'

Miss Coate's letter is as follows:

Editor, VARIETY:

New York.

It is unfortunate that truth can be so distorted by one who professes to know all and see all in the interest of the AGVA membership. Why this individual does not use the proper channels within the Union, between intervals of national board meetings, so as to correctly know the action taken during such intervals by the Union, is, of course, the unfortunate reason, in my opinion, that so much misinformation is disseminated.

I can only reiterate, no funds from the Sick & Relief Fund have been used to pay the salaries of any fundraiser or board member or other official of the AGVA Foundation Inc., to date. Any information given by anyone to the contrary is false.

It should further be known to the membership of AGVA

(Continued on page 48)

Monty Babson Walks Out Of British Stork Club

London, Sept. 8.

Singer Monty Babson has quit his engagement at the Stork Room, following a row with the head waiter. Babson was allegedly cluttering up the tiny foyer of the nitery while talking to friends. Asked to move, Babson objected and walked out of the show. Al Burnett, boss of the Stork Room, is contemplating taking legal action.

Babson was originally a drummer in the Stork's orch and then went to the States and branched out as a singer.

Schine Circuit To Resume Vaude

The Schine circuit is preparing to resume vaudeville in several houses, after an absence of some years. Theatres now set to be included in the stageshow circuit will include houses in Gloversville, chain's home base; Auburn, Watertown (all New York), and Lexington, Ky. Still to be determined is the booker who will be based in New York. Al Dow at one time set the talent for the chain.

There's also the likelihood that Sunday concerts will be on the slate for several houses. The theatres will play stageshows for three days starting Thursdays, which, of course, is not consecutive booking, and each house will have to be negotiated for individually.

Leonard Green Into Mg't

Leonard Green, former head of Mercury Artists and now part of the operation of Basin St. East, N.Y., has opened a personal management office.

Green gave up the agency business when he became associated with the cafe.

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Vaude, Cafe Dates

New York

Red Buttons now being booked by Joe Glaser's Associated Booking Corp. in conjunction with the Baum Newborn Agency. He's set for the Riviera, Las Vegas, Sept. 14 for four weeks . . . **Will Jordan** down for the Town Casino, Buffalo, following his repeat on the Ed Sullivan show Sunday (6) . . . **Anton & Curtis** set for the Elegante, Brooklyn, Sept. 25 . . . **Herb Shriner** has resumed with the William Morris Agency . . . . **Eileen Barton** to play the Club Calabrese, Erie, Oct. 31 . . . . **Dick Haymes** inked for the Living Room, Oct. 14 . . . **Shawn Elliott** signed to General Artists Corp. . . . **Henry Tobias** returning as entertainment director for the Diplomat, Miami Beach, Nov. 15. He's also opened a personal management office with **Bobby Pedrick Jr.** and **Scott Stevens** on his roster.

Chicago

Josh White signed for the Embers, Ft. Wayne, Dec. 14-23 . . . **Monty Babson** current at Houston's Cork Club, with Chico Holiday opening there Oct. 5 . . . Rancho Don Carlos, Winnipeg, set **Rusty Draper** to start Saturday (12), and **Tommy Edwards** for Oct. 24. Draper is current at Taylor's Supper Club, Denver . . . **Kathy Linden** booked by Town & Country, new Winnipeg spot, starting Oct. 26. **Eileen Barton** inked to play there Nov. 23 for two frames . . . Chirper **Diana Trask** into the Cloister here Dec. 29 for three weeks . . . Magician **Jack Kodell** set for the Shamrock-Hilton, Houston, Nov. 5 . . . **Betty Kean & Lew Parker** open at the Muehlebach Hotel, Kansas City, Sept. 25 for two . . . **Penny Singleton** starts at Colomb's here Tuesday (15).

Hollywood

Pianist **Zareh Surabian** holding down at the Flying Fox through Sept. 19 and then opens at the New Hilton Inn in San Francisco on Sept. 24 . . . **Diahann Carroll** and comic **Don Adams** open at the Cloister Friday (11) . . . Jazz pianist **Claude Williamson** and **Red Kelly**, bass, at the Chalet Frascati in Santa Monica . . . **Zsa Zsa Gabor** to sign a five-year pact at the Hotel Tropicana in Las Vegas . . . **Jerry Rosen's** orch supply the dance beat at the "Eleanor Roosevelt Diamond Jubilee" Sept. 27 at the BevHilton . . . Singer **Pietro Gentile** holds over four weeks at Ben Blue's Santa Monica nitery . . . **Elmer Bernstein** and **Buddy Bregman** will handle musical chores on the Thalians Fourth Annual Charity Ball, Oct. 16 at the BevHilton.

Detroit

Eddie Heywood Trio moves into Baker's Keyboard Lounge . . . Pianist **Nino Nanni** at Top Hat Supper Club in Windsor . . . **Abbey Lincoln** moves from the Broadway production of "Jamaica" to the Flame Show Bar . . . "Slings and Arrows," an original revue, holds in second week at the Critic's Club . . . Singers **Howard Lear** and **Dolores Carroll** are at Club Alamo . . . Comic **Ken Barry** and singer **John Gary** into the Metropole Supper Club . . . **Ray Eberle** orch in fortnight's engagement at the Roostertail.

Kansas City

Gretchen Wyler prepping for a stint on the Sullivan Show Oct. 18 during her stand at Eddys' Restaurant. Following the Sullivan guest, she's due at the Beverly Hills Country Club, Cincy . . . **Antone & Curtiss** close at Eddys' Sept. 17, play the Jack Paar Show the following week. They have a weekend at L'Elegant, Brooklyn, Sept. 25-27, then the Town Casino, Buffalo . . . **Don Cornell** returns to Eddys' Sept. 18, with comic **Jackie Jay** also in for the fortnight . . . **Les Harding** orch playing the Mirror Lake Country Club Labor Day weekend.

Houston

Buddy Kirk's orch has taken over the bandstand at the Balinese Room in Galveston . . . The **Castle Sisters** in for one more week at the Cork Club . . . Bandleader **Ray Herrera**, who has completed an engagement at the Town Club in Corpus Christi, Tex., will open at the St. Paul Hotel on Sept. 7 in Minneapolis . . . **Henry King** orch opens a stand at the Continental Room on Sept. 10.

London

Harriott & Evans heading the current Dorchester Hotel show . . . Femme impersonators **Sonne Teal & Bruce** started a four-weeks season at the Astor Club on Monday (7), with **Tommy Hanlon Jr.** and **Marilyn Mitchell** held over for two more weeks . . . **Carmela Corren**, thrush from Israel, starts this week (7) at the Jack Of Clubs . . . U.S. singer **Mauri Layton**, toplining the Churchill's floor show, is being paged for the next Pigalle revue. . . . **The Deep River Boys** top of the bill at Finsbury Park Empire.

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Book Dot Dandridge For String of Dates

Dorothy Dandridge has signed for a series of hotel and cafe dates for fall and winter. Some are still being lined up by Joe Glaser, prexy of Associated Booking Corp., with whom she signed recently. Miss Dandridge is to go into the Palmer House, Chicago, Dec. 29, and will follow at the Hotel Waldorf-Astoria, Feb. 8. Other dates are still under negotiation in Pittsburgh, Washington Philadelphia and Montreal

Pact with ABC marks her return to this office. Some years ago, when she was part of the Dandridge Sisters act, she was booked by Glaser.

Penny Antes

Continued from page 47

the union's acquisition of a property at South Fallsburgh, N. Y. In speeches to the union blasting this transaction, Miss Singleton stated that the property's value had been misrepresented to the union since it had been on the market for 18 months before being offered to AGVA and there had been no takers.

She had also stated that the same attorney represented the buyer and the seller and stated that directors and officers of the AGVA Foundation, which is to hold title to the property, were illegally elected. She also charged that $50,000 of the union's funds had already gone into the Foundation, that AGVA has no record of having given this money, nor are there any notes on record on which AGVA can have a claim to the monies advanced.

$20,000 Judgment

Miss Singleton also brought in charges against Bright and Berg for the manner in which the union paid out $20,000 to settle a judgment handed down by a jury in the U. S. Federal Court against Bright. She declared that Bright and Berg misrepresented the manner in which the money was to be paid out by declaring that it would clear AGVA of all responsibility in this matter, when in truth Bright not AGVA was the defendant. Jury had awarded $35,000 to Dick Jones, a former eastern regional director, in damages in a personal libel action, based on an article Bright had written in the AGVA News, union's house organ. Jones at that time had another suit pending in which he asked for the return of his life membership card and privileges as a union member. No monetary damages were asked in the second suit.

In another charge, Miss Singleton stated that Bright and Berg had misinterpreted the AGVA constitution on several occasions to suit the political demands of the moment. She stated that through legal rulings, cities such as Denver were left without representation, because Jay Lester, whom she charged hadn't been in Denver for many years, was permitted to run as a board member from that city. She also charged that an elected convention delegate was deprived of his right to serve without getting a hearing.

Another major charge by Miss Singleton was the summary judgment of a board member without either presentation of charges or a formal hearing for speaking against Bright. Case referred to was that of board member Russell Swann, who was accused of "conduct unbecoming a board member" and deprived of his right to sit on that body for a period of four months.

Deprived of Seat

Miss Singleton also made reference to the rulings by Bright and Berg that permitted the national board to deprive her of her seat on the executive board, the AGVA Welfare Trust Fund, and as AGVA representative to the 4A's and which dissolved all committees which she had appointed. She charged this was in violation of the AGVA constitution.

Miss Singleton, it's understood also asked the right to be represented by counsel of her own choice.

One of the arguments expected to come up on the presentation of the charges will be whether all remedies have been exhausted within AGVA. Miss Singleton in her charges state that she would be appealing to the same persons, and also that all these charges have been aired within the union.

AGVA Foundation

Continued from page 47

that "she," meaning myself, as referred to by this individual in the article, "agreed to pay half of the fund-raiser's salary," is incorrect—the National Board agreed—certainly, at my suggestion, for it was in keeping with my sincere interest in the Sick & Relief Fund that I realized that it would be best to coordinate both these social benefits in so far as FUND RAISING EFFORTS are concerned only.

Further, as to the Sick & Relief Fund "getting a fair shake," it is evident that I have, in the past 9¾ years, protected the interest of the Sick & Relief Fund to the utmost and I shall continue to do so although I am aware it has gained for me the animosity of those who would like to politically capitalize on the unfortunates and needy among us.

Margie Coate
(National Director, Sick & Relief Fund.)

Berg explained that the convention resolution was passed ordering the Sick & Relief Fund contribute one-half of Grossman's salary because there would be in the fundraising campaign a lot of cooperation between that fund and the AGVA Foundation since the S&R Fund had been getting money from certain benefits throughout the country. When the resolution was turned over to him, he didn't think it would be appropriate at this time.

While he didn't think it would be illegal, he deemed it inadvisable. Berg said that he felt that each fund should be separate and distinct from each other and that the monies should not co-mingle at this time, at least, or until the Sick & Relief Fund is registered with the Charities Registration Bureau in Albany. S&R is not registered with that outfit.

Berg said that the motion, now inoperative, which passed the national board meeting in June would probably be rescinded at the Oct. 6 board meeting to be held at the Hotel New Yorker, N. Y. Berg claimed the June board meeting was apprised of the change, but Miss Coate's letter indicates that action was taken during the interval between board meetings.

What Did She Say?

In fairness both to Miss Coate and to VARIETY, which certainly doesn't want to be party to any double-talk, this paper asked AGVA attorney Harold F. Berg to interpret the above letter. It must be readily apparent that paragraph two, disclaiming any utilization of AGVA Sick & Benefit funds, is refuted by Miss Coate's paragraph three.

Barrister Berg's "clarification" is per the above.

Kingston Trio To SMU

Dallas, Sept. 8.

The Kingston Trio will make their first local appearance Oct. 2 at the Southern Methodist U. Coliseum.

The program is the first in a series of three sponsored by the SMU Student Center.

N. Y. Cafe Preems

Continued from page 46

playing for cocktail and dinner dancing. The Savoy Hilton's old Cafe Lounge becomes a straight diningroom, aiming at business men's luncheon trade. The Columns is the old Savoy Room. Succeeding Hansen at the Plaza is Nick D'Amico, while Maximilian Bergere holds over.

Further complicating the overlapping openings is the formal press dinner aboard the new SS Rotterdam, flagship of the Holland-America Line, this Friday night.

Gisele MacKenzie reopens the Waldorf-Astoria's Empire Room next week (17), with Emil Coleman and Bela Babi's bands back. Clyde Harris, catering manager of the Waldorf, ex-Plaza, who has succeeded to Claude C. Philippe's spot —latter is now working on the new Zeckendorf Hotel in Radio City— is beefing up the Empire Room's sparkle via the "gold service," heretofore reserved for only gala occasions. Same night the Waldorf's Peacock Alley reopens with Michael Zarin's orchestra.

The Sheraton East (nee Ambassador) reopens its Embassy Club next week also (on Tuesday, Sept. 15) with Chauncey Grey back, alternating with the Quintero Rhumbas. The adjoining Knight Box features Jani Sarkozi's strolling violin. Tonight El Morocco (Grey's old stand) reopens for the fall season as does Chez Vito.

Dick Haymes is another next-week debut, Sept. 14, at the Living Room, and Doris & Ben Maksik's Town & Country resumes with a "Las Vegas policy" (mass entertainment at pop prices) this Friday (11). In the village the Bon Soir reopens Friday with Isobel Rabins and Phyllis Diller topping.

Paul Taubman reopens his refurbished Penthouse Club next Tuesday (15) and the following night the Hotel Pierre's Cotillion Room resumes its "salutes" to name songsmiths. The reopening of the new season tees off with "An Evening With Irving Berlin," again under Stanley Melba's aegis.

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CHORUS GIRLS Sept. 11 2 P.M.
SHOWGIRLS Sept. 11 4 P.M.
(Min. H'ght 5'8" without shoes)
CHORUS BOYS Sept. 12 2 P.M.
PRODUCTION SINGERS
(Female, Tall, Glamorous) Sept. 13 2 P.M.
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THE CROSBY BROTHERS

GARY · PHILIP · LINDSAY · DENNIS

Thanks *Thanks*

LOUELLA PARSONS
"The Crosby Brothers . . . are doing the kind of business that keeps owner Milton Prell (Sahara) in a dandy humor!"

DICK WILLIAMS (L.A. MIRROR-NEWS)
"By any standard it (the Crosby Bros. act) is big-time, professional entertainment which can stand on its own against the best in the field!"

DAILY VARIETY
Even if the Crosby Bros. had another name, their new act would have to be recorded as a definite click–strictly a bigtime blockbuster attraction from all angles . . . 1,354 persons showed up for the two shows (at Sahara, Las Vegas), breaking the hotel's record for a preem.

PHILADELPHIA EVENING BULLETIN
The Crosby Brothers are the most sensational new act that has burst on to the show business scene in years. A capacity house (at the Fountainhead, New Hope, Pa.) braved cloudburst, lightning, storms, and washed-out highways and gave the boys a rousing and richly-deserved reception.

WEEKLY VARIETY
The Crosby freres have a superlative act (Chez Paree, Chicago). It is a savvy presentation of song-stering and laughs that clicks along with solid entertainment values and the built-in dynamics to carry the boys far into professional orbit as a unit.

CHICAGO DAILY NEWS
"The four Crosby brothers introduced their new nightclub act to Chicago . . and put on a smooth show that brought the opening night audience to its feet cheering!"

HOLLYWOOD REPORTER
There has yet to appear on the Strip (Sahara, Las Vegas) a brother group that supplies more vim and vigor than the newly-formed Crosby Brothers act. From the opening curtain they never stopped their fast pace. With Gary emceeing the foursome, it's a wow click!

WASHINGTON POST
The Casino Royale (Washington, D. C.) has come up with a king-size smash . . . the boys do themselves proud . . . darned good entertainment . . . it's all top-notch . . . it is doubtful whether Marilyn Monroe could have pulled a bigger, better audience . . . the Crosby Bros. are show business' newest stars.

WASHINGTON EVENING STAR
The Crosby Bros. first show at the Casino Royale last night had that bistro packed and swinging as it hasn't swung in many a year. The act has freshness and verve. It's entertaining all of the way.

VERNON SCOTT (UP)
"An enthusiastic crowd of first nighters (at the Sahara, Las Vegas) continually interrupted the act with wild applause . . . and gave the brothers an ovation that brought them back for a 30 minute encore!"

BOB THOMAS (AP)
"Making their Las Vegas debut as entertainers, the four Crosbys drew cheers from a hard-boiled first night audience at the Sahara with a polished, zestful act!"

NEWSWEEK
"The Crosby Brothers act was brisk, bright, full of songs, patter, and soft-shoe steps, and it radiated the same kind of charm that won their father stardom 30 years ago!"

TIME
"Pleasant, well-paced mélange of songs, soft-shoe dances and slick patter!"

HERB LYON (CHICAGO TRIBUNE)
"The Four Crosby kids are a solid smash at the Chez Paree!"

IRV KUPCINET (CHICAGO SUN-TIMES)
"We arrived with trepidation but remained to cheer as did all first nighters!"

SIDNEY SKOLSKY
"The Crosby Bros. . . . nightclub act is a sensation!"

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'Ice Capades' Marks 20th Anni With Socko Spectacle at N. Y. Garden

John H. Harris has produced a magnum opus for his 20th offering on ice. This show seems to have reached a new highpoint of opulence and spectacle and has also marked the return of superior skating values. This year's edition of "Ice Capades" tops anything presented previously and deserves a new high at the boxoffice as well. However, whether this will be done at Madison Square Garden remains to be seen. Harris has opened this show earlier than usual, normal N.Y. preem being after Labor Day. With the hot weather, this may be felt at the wickets. However, on preem night (4), the house was loaded except for portions of the upper shelf.

Now that the pattern of blades production is virtually set, it is difficult to find new things to say and do in a glace show of this magnitude. The show, however, has taken on some fresh themes which has brought in some new ideas and some ice maneuvers not previously seen. This is particularly true in the sequence "Moiseyev on Ice" in which this company seeks to recreate some of the numbers done by the Soviet dance troupe which recently barnstormed the U.S. The steps and ideas expressed in this production still have to be worked upon. Yet what is seen is fresh, entertaining and imaginative. For example, the Quadrille, nearly carbons the Russ presentation, but of course, the years of discipline and hard work of the original cannot be duplicated in a normal rehearsal period. But it was one of the best hands of the evening.

A constant source of wonder of the evening is the excellent assortment of top skating. Not only do the vets repeat some of the dazzling performances of former years, but there are newcomers of great promise. Ronnie Robertson is probably the top skater on pro ice. He proves this assertion time and again with some of the fastest spins on the blades and a series of tricks which stampede the customers into vocal applause as well. His cossack interpretation during the Moiseyev sequences he got the wildest reas his work in the operatic sequence to a pair of "Rigoletto" arias. The music failed to provide the proper beat and atmosphere for his work, but in the a capella sequences he got the wilden response for some of the top skating on the pro ice.

Other superior skate exhibits are by Cathy Machado, who is still growing artistically and looks like her development is being accelerated. One of the more promising novitiates to pro ranks is 17-year old Lynn "Patsy" Finnegan runnerup in the North Americaan championships who seems to have the potential of great boxoffice. The monomonickered Helga still shows promise, but this former German champion seemingly couldn't get together with her routine. She's performing the role without dancing it. Bobby Specht has been with this show since its infancy. He still skates his way to flattering mitts.

Romayne & Steele are a pleasing tandem in the glace version of ballroomistics. They alternate with light and dramatic moments and make for a rewarding palm, and, of course, Orrin Markhus & Irma Thomas (The Old Smoothles) who are surefire with no tricks, engagein just lithe and easy skating that provokes self-identification on the part of the audience. In the comedy department, Stevens, Rush & Stott (The Bruises) go over smashingly with their scrubwomen routine, but fail to hit the heights in nautical maneuvers. Eric Waite, in little girl costume, satisfies the comedy requirements in his spot handily. A youngster, Bill Henry, does some fancy acro work for strong returns. Also indicating promise is Sandy Culbertson, one of the younger skaters, and Jimmy Grogan continues to be one of the smoother operators on the freeze. A briefie by John Lebreque & Paul Gibben is satisfactory.

The ensemble work is some of the best in years. Choreographer Ron Fletcher and costume designer Billy Livingston have exceeded themselves in the production department. All the themes lend themselves to rich costuming and flowing skate designs. There's the "Blue Danube" built around the tunes of old Vienna, the "Operama Number Two" with Milton Cross commentary on tape which lends itself to brilliant skate work with the exception of the solo parts which were skated to arias. The music was generally too dramatic and tended to steer the skaters into an unfamiliar realm. There's also the Canadian Mountie salute, a good drill number which provided a strong finale, and the cha-cha bit, which provides a lively session. "Babes in Toyland" gives the show a strong base for the entire family.

Much of the background, singers included are on tape, which gave degree of surety to the proceedings. But Jerry Mayhall's backing helped as well. Incidentally, the new portable sound system gives a rich tone to the background, and an unusually high grade of reproduction. The Ice Ca'Pets and Ice Cadets, two dozen of each, are a well drilled and a nice-looking lot. George Jenkins' sets contribute to the general success of a well-designed evening. *Jose.*

Ice Capades

John H. Harris production with Ronnie Robertson, Bobby Specht, Cathy Machado, Old Smoothies (2), Sandy Culbertson, Bill Henry, Romayne & Steele, Helga, Jimmy Grogan, Lynn "Patsy" Finnegan, Eric Waite, Three Bruises, Ice Ca'Pets, Ice Cadets, Jerry Mayhall Orch; choreography, Ron Fletcher; costumes, Billy Livingston; sets George Jenkins. Opened Sept. 4 at Madison Square Garden, N.Y., at $5 top.

New Acts

DEEDY & BILL
Comedy, Music
45 Mins.
Harrah's, Lake Tahoe

Albeit their exposure in the east has been limited. Deedy Peters and Bill Greer have established themselves in the Reno-Las Vegas-Lake Tahoe area where the saloon set is commanding and critical. And in new routines heavy on the comedy, the mixed duo indicates a "new act" that's sure to click in any class room. Auditors at Hurrah's clubs at Reno and Lake Tahoe give the two an endorsement suggesting the material is wisely selected and well delivered.

Deedy is a natural as a funny gal, and she has the looks and chassis to hold eye appeal from the male gender. Bill plays it straight for most of the turn in an effort to keep the vivacious, energy-filled Deedy within lines of the script. Both show talents on assorted instruments (piano, drums, string bass, clarinet) and the enthusiasm of youth pervades the entire offering.

The new 45-minute turn segues from a bit of the slapstick to serious vocals from Deedy with Bill at the piano. The act includes a clever spoof on Edward R. Murrow, impreshes and instrument solos by each. The routines are at their best with Deedy ignoring Bill's suggestions, and her fast retorts. It's apparent most of the material is from a professional writer, and the two give it pro treatment. Deedy also proves her comic emoting abilities during a night club type hypnosis routine with Bill at the mesmerist.

On the serious titles Deedy shows good delivery from atop piano or with mike in hand at stage side, but at this point wisely eschews going too heavy on the vocals—what with the chords not always in positive command in the extreme registers.

Bill capably controls the timing and also shows he's familiar with the 88's and reeds. In addition to his sparring with the distaffer.

With the right guidance, Deedy & Bill could become names on the nitery circuit. The potential is also there for television. *Long.*

KAY CAROL
Comedy-Ventriloquist
25 Mins.
Murray Franklin's, Miami Beach

This dark, diminutive and personable laugh-spurrer has been a click at Murray Franklin's, the Beach talent discovery spot for many months, but has yet to have her act annotated for the New Act files.

An expert ventriloquist, she sets up solid laughs pull-peg via a saucy wooden partner who "speaks" with a Yiddish accent, although the voice-tosser is Italian, a fact she makes sure to bring out during her adroitly set up stint. Miss Carol does not have an act, in terms of a set routine, which is what adds to her potency. She paces a wild and funny series of ad-lib interchanges with her dummy that spurs a steady run of sharp and satirical barbs anent the wives, their spouses, the clothes they're wearing—and when they got them—plus inter-family trivia that become howlers in the often intimate info drawn from the willing subjects. Her approach with the dialectic dummy differs somewhat from Ricky Layne's routine with "Velvel," who also speaks with a kosher brogue.

What makes it all acceptable and easy is use of her wooden vis-a-vis so artfully that the answers are tossed at the tummy. This makes it funnier for those not involved in the chatter. Through it all, Miss Carol plays it canny in bawling out her "partner" when his answers become too sharp. It's a clever device that adds the illusion necessary to make him seem alive. She's a bet for the intime spots and probably can more than hold her own in a big room. *Lary.*

CASTLE SISTERS (3)
Songs
Cork Club, Houston

The Castle Sisters—Joanie, Josie and Audrey — are youthful, refreshing personalities with voices that don't merely blend; they're homogenized. Girls come on in highschool formal-type pink gowns and present special material bit, "Three Little Sisters." There is an impression of the McGuire Sisters in this, and also proof that even rock and roll can be harmonized if the voices are right.

Other numbers are "Dream," "Being A Girl," "Pink Shoe Laces," "Walk Hand in Hand," "Mountain Music," and a medley of old favorites.

Mel Arvin orch contributes a fine assist. *Skip.*

BENNETT & PATTERSON
Comedy
Tidelands, Houston

Team's comedy is fresh and zany and the timing is good. Comics, who met as freshmen at college, and have been together as pros for four years. They do three songs, including the rock-and-roller, "I'd Like To Borrow," written by Patterson, and end with a dance during which they pluck canes and top hats out of the air.

Dick Patterson does okay quickie impressions of Louis Nye and Walter Brennan. One of best received routines is Patterson's impressions of several female film stars performed as Ben Bennett works at mike. Pair's storybook hour, entitled "Grisley Land," is good, highlighted by uninhibited version of Dr. Jekyll and Mr. Hyde. *Skip.*

Irving Caesar

Continued from page 1

would channel every penny to the UN Children's Fund."

Caesar points up that Soviet Premier Khrushchev arrives in the U.S. next week (15) for his powwow with the President. The song lyric reads:

Let's pow-wow
Not kow-tow,
Let's vow now
To keep on talking . . .
It over and over,
And over and over,
And over and over again;
Let's say for . . .
The last time
That war is
The Devil's past-time,
In words that are thrilling
Let's say we are willing
To end needless killing of men;
Let's fly through the sky,
Let's sail o'er the sea,
Let's meet eye to eye,
Let's meet vis-a-vis,
Let's curse and let's cuss,
Let's fume and let's fuss,
But let's not send us to eternity;
Let's pow-wow
Not kow-tow,
Let's vow now
To keep on talking . . .
It over and over,
And over and over,
And over and over again!

Brit. Hotel Launches Vintage Pix Policy

London, Sept. 1.

The May Fair Hotel, plush West End spot, has hit on a new gimmick for British hotels. It's started the Starlight Club, an intimate 45-seater cinema-club which offers once-a-night film performances at 10:30 p.m. Recent vintage pix such as "Sabrina Fair," "To Catch A Thief," "Rear Window," "The Lady Killers," "The Wages Of Fear" are skedded with program changes twice a week.

Membership is $5.28 a year, with a $1.40 tab for each visit. The $1.40 includes sandwiches, but drinks are extra.

VARIETY BILLS

WEEK OF SEPTEMBER 9

NEW YORK CITY

MUSIC HALL 10
Lottie Brunn
Duquaines
Joan Dexter
Corps de Ballet
R. Paige Orc.
Rockettes
ROXY
Beatrice Kraft
Cindy & Lindy
Guy Marks
Robt. Boucher Orc

AUSTRALIA

MELBOURNE
Tivoli
Freddie Sales
Billy Rayes
Duo Sylvanos
Solidad & Blue Squire 3
Chong Chung & Mala
Kawashima Girls
Richmond 2
Cornelio
Don Soriano
Sawong & Thavil
Rudas Dancers
M & B McMahon
SYDNEY
Tivoli
Jimmy Wheeler
Bassi & June
Quaino & Partner
Danny Dean
Gerry Dreyer
Panlaqui Twins
Lloyd Lindroth
Stanfield Holliday
Johnny Marco
Doug Stuchberry
Gordon Wilcock
Rosalie Woods
Betty Prentice
Iris Rhodes
NEW ZEALAND
Embassy
Sabrina
Audrea Dancers
S & M Harrison
Billy Baxter
E & B Carley
Mistin Juniors
Crocker & Clark
David Sterle
Jackie Monnier

BRITAIN

ASTON
Hippodrome
Piddock & Penny
Annette & Noel
Colin Robins
8 Pennies
Jeanne Scott
Malbourne & Joyce
BLACKPOOL
Opera House
Jewel & Warriss
Jill Day
Larry Griswold
Peiro Bros.
Najarros
Bert & Ilonka
Palace
Roy Castle
Marion Ryan
Peter Haiga
5 Dallas Boys
Baker & Douglas
Gillian Moran
Bergman & Mimi
Winter Garden
Charlie Chester
Mirko deYork Co.
3 Ghezzis
Hedley Ward 3
Marion Miller
Eric Grier
BRIGHTON
Hippodrome
Harry Secombe
Kaye Sis
Harry Worth
G. H. Elliott
Hetty King
Pat Lambert
Sensational Skylons
Lynnette Eae
Max Russell
Mitchell Singers
Jessie Robins
FINSBURY PARK
Empire
Deep River Boys
Tassi & Diana
Dennis Spicer
Billy Scott
Terry Scott
Larry Gordon
GLASGOW
Empire
Vic Oliver
Tony Brent
Flack & Lamar
Godfrey James
Annell & Brask
Stan Waite
Vanda Vale
Margit Muller
Mary Howell
Frank Cox
LIVERPOOL
Empire
Billie Eckstine
Montparnasse 4
Salici Puppets
Gold & Cordell
Hal Roach
Helmuth Gunther
Ansons
MORECAMBE
Winter Gardens
Al Read
Lauri Lupino Lane
George Truzzi
Penny Nichols
Les Marcellis
Johnny Laycock
Frank Cook
Mitchell Singers
SOUTHSEA
King's
Lita Roza
Reg Varney
Larry Gordon Dane
Judy Kenny
Gilbert
Dick Francis
Ann Downes
Don Hill
Tommy Allan 3

Cabaret Bills

NEW YORK CITY

Arpeggio
Barbara Carroll
Cy Coleman
Roy Eldredge
Basin St. East
Ahmad Jamal
Blue Angel
George Matson
Diana Trask
Ronnie Schell
Budd & Travis
Bon Soir
Isobel Robins
Phyllis Diller
Jay Lawrence
3 Flames
Jimmie Daniels
Chateau Madrid
Helene Aimee
Ralph Font Orc
Panchito Orc
Candi Cortez
Copacabana
Joe E. Lewis
Earl Grant
Tony Franco
Paul Shelley Orc
Frank Marti Orc
Den
Don Adams
Downstairs Room
Rose Murphy
Slam Stewart
Embers
Dorothy Donegan
Bobby Hackett
No. 1 Fifth Ave.
The Troupers
Robert Downey
Harold Fonville
Joan St. James
Hotel Astor
Eddie Lane Orc
Hotel Plaza
Edith Adams
Ted Straeter Orc
Continentals
Hotel Roosevelt
Jimmy Palmer Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Ray Bari Orc.
Milt Shaw Orc
Latin Quarter
Jack Carter
Allison Sis
Alcettys
Marquis & Family
Dick Curry
Jo Lombardi Orc
B Harlowe Orc
Living Room
Sylvia Sims
Jaques Kayal
Jack Kelly
International
Ice Show
Vic Charles
McKenna Line
Mike Durso Orc
Palmieri Orc
Sheraton East
Chauncey Gray
Quintero Orc
RSVP
Gigi Durston
Versailles
Blossom Dearie
Ray Starling
Viennese Lantern
Monica Boyar
Anita Darien
Ernest Schoen Orc
Village Barn
Larry McMahan
George Hopkins
Zeb Carver
Belle Carroll
Ed Smith
Lou Harold Orc
Village Gate
Brock Peters
Coachmen
Village Vanguard
Chris Connor
Kenny Burrell 3
Waldorf-Astoria
Gisele MacKenzie
Emil Coleman Orc
Bela Babai Orc
Michael Zaren Orc

CHICAGO

Blue Angel
Mighty Panther
Princess Abilia
Christian Lamont
Al Lopez Orc
Roger McCall
Blue Note
Count Basie Orc
Chez Paree
Jimmy Durante
Eddie Jackson
Jack Roth
Jules Buffano
Betty Summers
Adorables 6
Geo Cook Orc
Cloister
Gene Baylos
Frank D'Rone
Joe Parnello (3)
Conrad Hilton
Helga & Jorge
Ro & Ro
Colstons
Freddy Fah
Larry Green Orc
Manuel Del Toro
Inez & Gordon
Drake
Vivienne della Chiesa
Jimmy Blade Orc
Gate of Horn
Josh White
Coachmen
London House
Barbara Carroll 3
Eddie Higgins
Larry Novak
Mister Kelly's
Peggy King
Ken & Mitzi Welch
Marty Rubinstein 3
Marx & Frigo
Palmer House
Liberace
Ben Arden Orc

LOS ANGELES

Band Box
Bat Ya
Billy Gray
Joe E. Ross
Jackie Hilliard
Ernie Morris
Ben Blue's
Barbara & Hines
Pietro Gentile
Frankie Rapp
Mildred Law
Sammy Wolf
Richard Cannon
Ivan Lane Orc
Cloister
Diahann Carroll
Don Adams
Geri Galian Orc
Cocoanut Grove
Yvonne DeCarlo
Buddy Hackett
Freddy Martin Orc
Crescendo
Erroll Garner
Dino's
Doris Lee
Jack Elton
Steve La Fever
Interlude
Prof. Irwin Corey
Ink Spots
T. C. Jones
Moulin Rouge
Mickey Rooney
Lionel Hampton
Donn Arden's "Big Ben Beat"
Dick Stabile Orc
State Bros.
Don Rickles
Joe Castro Trio
Statler Hotel
J. & Sondra Steele
Lois Ray
Skinnay Ennis Orc
Ye Little Club
Linda Lawson
Joe Feliz
Roger Nichols

LAS VEGAS

Desert Inn
Tony Martin
Paul Gilbert
Sid Kroitt
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Arabian Nights"
Jack Carson
Pedro Roman
Richiardi Jr.
Holger & Dolores
Gillian Grey
Bob Vegas
Allen Conroy
Marya Linero
Cee Davidson Orc
El Cortez
Dubonnet Trio
Eddie Bush
Versatiles
El Rancho Vegas
Joe E. Lewis
"La Nue Eve"
Janine Caire
Christine Fraser
Dick Rice Orc
Flamingo
Pearl Bailey
Louie Bellson Orc
Coles & Atkins
Bill Bailey
Moana Gleason
Linurie Wynn
Count Basie Orc
Fremont Hotel
Joe King & Zaniacs
Make Believes
Joe Sante 4
Newton Bros.
Golden Nugget
Harry Ram
Lee & Faye Maynard
Sons of Gold'n Wst
Hacienda
Four Tunes
Johnny Olenn
Shirley Scott
Nevada Club
Vido Musso
Tommy Nunez
Johnny Adomono
Cathy Ryan
Sophie Parker
Al DePaulis 4
Sparklers
New Frontier
"Holiday in Japan"
Beatrice Kay
Ernie Andrews
Edi Domingo
Little Red & Marcy Layne
Woody Herman Orc
Riviera
Ken Murray's "Blackouts"
Marie Wilson
Lou Wills Jr.
Leo Diamond
Lionel Hampton Orc
Ray Sinatra Orc
Dorothy Dorben Dcs
Sahara
Dan Dailey
Mitzi Green
Elaine Dunn
Camille Williams
Louis Prima
Keely Smith
Johnny "Scat" Davis
Saharem Dancers
Louis Basil Orc
Sands
Marguerite Piazza
Louis Armstrong
Harry Nofal
Evelyn Dutton
Roy Palmer
Copa Girls
Antonio Morelli Orc
Showboat
Sons of Pioneers
Hank Morton
Johnny Cash
Merle Travis
Silver Slipper
Hank Henry
Sally Rand
Sparky Kaye
Dick Weston
Peggy Dietrick
Toni & Harry Wham
Red Marshall
Danny Jacobs
Geo. Redman Orc
Stardust
Lido De Paris
"Ca C'est L'Amour"
Happy Jesters
Audrey Cooper
Kim Sis
Thunderbird
"Ecstacy on Ice"
Leny Eversong
Al Jahns Orc
Tropicana
Dick Shawn
Zsa Zsa Gabor
Jerry Colonna Orc
Joy "Miss Nevada" Blaine
Shecky Greene
Three Suns
Norman Brown 6
Herman Kaye Orc

MIAMI - MIAMI BEACH

Americana
Evelyn Knight
Will Jordan
Nina Ramon 3
Lee Martin Orc
Biltmore Terrace
Tropical Nights
Leonela Gonzalez
Raquel & Rolando
Wattuses Trio
Maya Freyre
Los Romeros
Los Guaracheros
Miriam Balmori
Sirelda
Leonard Dawson Orc
Carillon
Larry Lynn
Elissa Jayne
Tun Tun
Ken Nelsen
Ted Kivitt
Cindy Fuller
Jacques Donnet Orc
Ruth Wallis
Clover Club
Blaze Starr
Wally Vernon
Tinker Bell
Cuban Village
Rama & Banda
Tany & Leon
Alvaro & Aurora
Ada Diaz
Berto & Olga
Jose Aponte
Deauville
Mandy Campo Orc
H. Levine Orc
Diplomat
M McPartland 3
Eden Roc
Jackie Heller
Michael Strange
Luis Varona Orc
Duke Jenkins Orc.
Fontainbleau
Herb Shriner
Edward & Lorraine
Murray Schlamm
Sacasas Orc
Pupi Campo Rev
Natale Fields 3
Lucerne
Havana Mardi Gras
Betty Reilly
Roberto & Alicia
Miles Velarde
Blanquita Amaro
Mercedita
Don Casino
Dave Tyler
Pepe
Blanco
Fausto Curbelo Orc
Montmartre
Lenny Kent
Dick Sterling
Freddie Calo Orc
Murray Franklin's
Kay Carol
Frankie Hyers
Gina Wilson
Linda Bishop
Roy Sedley
Paul Gray
Murray Franklin
Eddie Bernard
Patsy's Place
Patsy Abbott
Marge Sherwin
Billy Shepard
Judy Jourdan
Roney Plaza
Loma Duke
Polynesian Revue
The Rancher
Tune Toppers
Wally Futch
Remarkable Rubin
Dennis Paul Orc
Curt Harmon 3

SAN FRANCISCO

Blackhawk
Cal Tjader Quint.
Fack's
Ernestine Anderson
Bobby Short
Mel Young
Fairmont Hotel
Wiere Bros.
E. Heckscher Orc
Gay 90's
Ray K. Goman
Bee & Ray Gorman
Diamond Lil
Hangover
Earl Hines
Muggsy Spanier
Ralph Sutton
Hungry I
Tom Lehrer
Lime Lighters
Marilyn Child
Jazz Workshop
Mastersounds
Kewpie Doll
Marty Marsala Orc
Moulin Rouge
Jack LaDelle
Boubouka
Maynard Meyer Orc
Purple Onion
Marshall Izen
Smothers Bros.
Cruz Luna
365 Club
Barbara Barr
Bob Hammond
Moro-Landis Dncrs.
Bill Clifford Orc.

RENO

Golden
Louis Jordan
Freddie Bell
Novelites
Four Coins
Harrah's Club
Esther Williams
Sons, Purple Sage
Ish Kabibble
Deedy & Bill
Kings IV
Harold's Club
Don Cornell
Phyllis Inez
Freddie Morgan
Holiday
Clyde McCoy
Pete Peterson 3
Commodores
Coquettes
Mapes
Sammy Davis Jr.
Skylets
Jack Melnick Orc
Riverside
Los Churumbeles
Delli Quadri
Riverside Starlets
Ed Fitzpatrick Orc

Night Club Reviews

Palmer House, Chi

Chicago, Sept. 1.

Liberace, Janet Medlin (with Gordon Robinson), Ben Arden Orch (13); $2.50 cover, $3 Saturdays.

Liberace makes of his 75 minutes or so an attractive exhibition of self-kidding cunningly compounded of coyness and candor, and by beg-off, a lot of wind has come out of such disparaging sails as may be in the vicinity.

Seen from this angle, the Milwaukee musician manages an image a good deal more digestible than detractors might imagine. All the old identifying symbols are still visible — candlelabra, flamboyant garments, etc., each an ostensibly serious tradition to the act. By Liberace's own gags, however, it's soon enough evident that the accessories are anything but sacred. Ditto the star, as he says midst a bit of hoofing, "I'm not good but I've got guts!" It's this sort of fun-poking that gets rapport.

His musical flamboyance ranges over Gershwin to "Gigi" tunes; but the happiest moments—audibly, at least—are when he does "Purple People Eater" a la various classical composers. With him on the current tour is Janet Medlin, a sweet and pretty redhead with a soprano that's fine on opera, per Puccini's "One Fine Day" aria, but is uncomfortable in the pops which she carols with Liberace. She's in better fettle again, though, offering show tunes.

Ben Arden's orch, augmented (and including drummer Steve Dweck from Liberace's tv cast), responds well under Gordon Robinson, the pianist's longtime maestro-arranger.

Ken Murray and Marie Wilson open Sept. 21. *Pit.*

Queen Elizabeth, Mon'l

Montreal, Sept. 3.

Dornan Bros. (2), Louis Bannet Orch (9); $2.50-$3 cover.

The Dornan Bros. return to the handsome Salle Bonaventure of this Hilton-operated inn and score in their usual friendly, smooth manner. As usual with these New Englanders, Charlie Dornan does the lion's share of offering teeing off with a few chatter items and then introing his partner and brother Leo. Boys team up for a few songs that build nicely and then cinch with their funny hats and trick voice routine. This off-the-cob session starts quietly as the Dornan duo pass out minor rhumba instruments for ringsiders to play. Sequence establishes the usual extrovert qualities and it is a simple matter to get the six persons involved up on the floor.

Act is smooth and pro throughout despite the homey touches; duo make everything easy without embarrassing anyone and have the good sense to get off when they are ahead. Of all the acts to play the Salle Bonaventure since its opening a year-and-a-half ago, the Dornan boys are most likely to become permanent repeaters.

For show and dance interludes, violinist Louis Bannet does some pleasant music with a pianist to spell during sessions. The Dornan team are in until Sept. 12. *Newt.*

Sahara, Las Vegas

Las Vegas, Sept. 4.

Dan Dailey, Mitzi Green, Elaine Dunn, Camille Williams, Saharem Dancers (12), Louis Basil Orch (18); presented by Stan Irwin; produced by Dan Dailey; special lyrics, Sammy Cahn; special material, Harry Crane and Ray Golden; $3 minimum.

A clever non-vocal opening production number intros the Dan Dailey show, giving cast and credits on huge placards. What follows is a fast, slick song-and-dance-athon in which Dailey surrounds himself with all-femme talent, topped by Mitzi Green, Elaine Dunn, and Camille Williams. The vet Miss Green's show biz savvy makes it easy for her to score solidly with her impressions and songalog which brought a roar of approval from first-nighters. She looks good, sounds good, and is rousingly effective in all departments.

Miss Dunn is an exciting looker with potent talent as a singer and/or dancer, putting her in the select circle of performers who have acts which are extremely difficult to follow. Three socko numbers, including her trademark, Gordon Jenkins' "I Feel Like A New Man," pull noisy mitting. Miss Williams, another looker with exceptional pedal talent, is an excellent partner for Dailey.

This, Dailey's third appearance at the Sahara, is by far his best. The Stan Irwin production, smoothly backed by Louis Basil and his orch (18), is set for four frames. *Duke.*

Mister Kelly's, Chi

Chicago, Aug. 31.

Peggy King, Ken & Mitzie Welch, Marx-Frigo Trio; $1 cover.

Repeating Peggy King and first-timing Ken & Mitzie Welch (from the Jack Paar showcase), the Kelly's chop-house has another preposessing cast to hoist huzzas from the clientele.

Miss King, a pretty caroler, is styled in coif and dress to look every inch the young sophisticate, but retains an amiable girlishness in patter. Out of such duality, the ingenue has the believable edge in both personality and vocal authority. Thus, if her torching is pleasant but surfacy, Miss King mends fences nicely with such lively items as "This Is My Lucky Day" and "Everything's Coming Up Roses."

Ken & Mitzie Welch delighted with their relaxed workover of song spoofs. With their own joy infecting the house, the couple's bag of whimsical bagatelles hit a satiric peak with a number on "hypnology" that transforms a panicky chirper into an over-confident chanteuse. Their madness is gentle and chucklesome, an ideal presentation for intimeries. Their catalog is largely domestic situations, best and most popular (from the Paar sessions) being "You're Mad," which netted fine response.

Marx-Frigo threesome is stellar in support of both acts. Lenny Bruce returns Sept. 21. *Pit.*

Society Rest., London

London, Sept. 1.

Maggy Sarragne, Mike Morton's Orch (5), Gypsy Adam's Tzigane Orch; $3.50 minmum.

French chanteuse Maggy Sarragne, making a return visit after six months, again brings her pleasant brand of Anglo-French warbling to the Society. Mlle. Sarragne is a delightful young woman to watch and, though her voice is not the greatest, her act has a polish and verve that's highly acceptable.

Her 17-minute act opens with "C'est L'amour" and follows with a couple of numbers called "Come to Tea" and "Let Me Do It." Another French song, a West Indian folk song and a medley of typical French numbers rounds off a happy routine which is marred mainly by two false exits, a piece of alleged showmanship which seems unnecessary in such a short act.

Mlle. Sarragne has an unfussy act. It's sexy without throwing the sex appeal around ostentatiously. It has charm, but doesn't cloy. It is short—perhaps too short. It has the sort of intimacy that goes down well on the late supper circuit. The two society restaurant bands also do their stuff admirably for this small, stylish nitery. *Rich.*

Statler-Hilton, Dallas

Dallas, Sept. 4.

Enrico, Bobbi Baker, Sandy Sandifer Orch (7); $2-$2.50 cover.

Dual bill of Enrico, singer, and Bobbi Baker, comedienne, in a fortnight at the Empire Room, found a tough audience at opening night (3). Both build their acts slowly and finally captured the customers tab. But rather than do it the hard way, each should have a sock opening and then keep the crowd.

Enrico, a handsome guy and capable piper, opens with "Grand Night for Singing," segues into a medley and clicks with "I'm a Fool to Want You." He livens up his 30-minute stint with a good "Your Cheating Heart," adds a quirk with "Irish Eyes Are Smiling" and scores with "Arrividerci Roma." Winds to good effect with aud participation, handclapping bit on "Whole World in His Hands."

Miss Baker, a zany, hardworking comedienne, tosses some one-liners, then registers with impressions of Fanny Brice, Eartha Kitt and Pearl Bailey. Best bit is her vocal turn of "Me and My Shadow," with straw hat and cane and inserting a dance bit. Strangely, both Miss Baker and Enrico (who often tandem in bookings) do vocals of "Let's Do It." Her clever parody of the tune ends her 25 minutes for nice mitting. *Bark.*

Moulin Rouge, H'wood

Hollywood, Sept. 4.

Molly Bee, Leo Fuchs, Bill Norvis & Upstarts (4), Dick Stabile Orch (13); $5.50 package.

Frank Sennes' current show at the Moulin Rouge is one of the weakest bookings fielded at the mammoth spot this year. Except for 20-year-old singer Molly Bee, the entertainment lacks the punch to carry the ball across the goal line.

Vet performer Leo Fuchs is co-billed with Miss Bee. Also a vocal group that travels under the banner of Bill Norvis and the Upstarts is in there as a backstop. Fuchs is definitely a talent in his own right but has no business with his type of act in a club of this large proportion. He's more apt to fare better in a spot like the Band Box or one of its equivalent which caters to the crowd hip to Yiddish humor. Much of his routine and gags lost something in the translation.

Miss Bee, while off to a shaky start, turned out to be a pleaser with a variation of numbers that ranged from ballads to hillbilly. She's a cutie that showed off her larynx via "I'm Just A Little Girl," "Straight Ahead," "Your Cheatin' Heart," "Little Things Mean A Lot" and "Pink Shoe Laces." For latter number she donned a wide hat and a flashy zoot suit. A duet with her guitar accompanist Billy Strange on "Bill Bailey" was okay.

Norvis and his Upstarts (two boys, two girls) do well while harmonizing on straight numbers but miss completely when taking a swing on comedy bits. They'd be better off sticking to straight singing.

Donn Arden's "Big Ben" production number still stands out and has added appeal through a special dance bit of Sandra Dale's. She's an Amazon who gyrates with precision. Dick Stabile's house band (13) socks over the musical tempo in its usual dependable fashion. Lionel Hampton swings in Sept. 10. *Kafa.*

365 Club, San Francisco

San Francisco, Sept. 2.

Barbara Barr, Bob Hammond, The Linds (2), Larry Grayson, Moro-Landis Dancers (10), Bill Clifford Orch (9); $1-$1.50 cover.

Bimbo Giuntoli comes up with a sound 54-minute show which gets generous applause from his patrons.

Barbara Barr, a winsome blonde looker, has learned to belt a song well. She isn't yet a name, but she offers 20 pleasant minutes of straight numbers, mainly standards like "Let's Get Away from It All," "You Walked By," "Fools Rush In" and a very fine "Easy to Love." She follows these with a neat comic specialty, a Cockney thing called "I Never Kissed a Man Before," does a French specialty, in impeccable French (the result of a couple of years in Paris), knocks out a robust "A Good Man to Have Around" and finishes with a dandy "Love Is Where You Find It." She doesn't gab between numbers, her delivery is poised and well timed, and her voice is good.

Bob Hammond does a bird act—cockatoos, to be exact. He's got them trained to do tricks in miniature—riding a seesaw, exercising on horizontal bars, ringing bells, pulling a little wagon, riding a merry-go-round, fighting a little battle, and waltzing (latter is a running gag throughout). This is one of the best animal acts around and gets an appreciative hand—Hammond and his cockatoos, incidentally, are playing Frisco for the first time since 1922.

Moro-Landis Dancers do three colorful numbers, featuring the Linds, good man-and-woman team. Larry Grayson handles emcee chores nicely and Bill Clifford's orch is fine for show which runs through Sept. 16. *Stef.*

Eddys', K. C.

Kansas City, Sept. 4.

Gretchen Wyler, Antone & Curtiss, Tommy Reed Orch (5); $1-$1.50 cover.

The Eddy Restaurant has a fine show this fortnight, the singing-dancing of Gretchen Wyler contrasted effectively with the comedy of Marc Antone & Jack Curtiss. Both are in for the first time in this spot to make strong impressions, the 55-minutes being well paced and varied, with a high polish to the whole proceedings. Word of mouth should help on this one.

Antone plays it straight while Curtiss is the brash and busy clown as they make a hypnosis bit the platform for list of impressions on the comedy side. There's a change of pace in Antone's solo warbling of "Lucky Old Sun" and a jazz arrangement of "Sorrento," and the pair duet straight on "Everybody's Got a Home But Me," surprisingly effective. Curtiss has his best inning as the soused airline pilot, and there's some laughable spoofing of the ex-team of Martin & Lewis.

Miss Wyler has been in town at the Starlight Theatre previously, but this is her night club debut here. She has plenty of savvy, is a slick looker and costumes her charms to the utmost. Her list of vocals is embellished with some top-flight terping. There is a medley from "Damn Yankees, and extra good bits in her impression of Bolger doing "Once in Love With Amy," her warbling of "Occasional Man" and a revamped "Frankie and Johnny." It's a click stint for night clubs. Show stays through Sept. 17. *Quin.*

Winston's, London

London, Sept. 4.

Bruce Brace presentation of Bryan Blackburn revue, "Look Back And Laugh," with Danny La Rue, Toni Palmer, Barbara Windsor, Johnny Webb, Harry Hayes Orch (4), Chorus (8); $2.80 minimum.

Hangout for both late-night Londoners and tourists is Winston's, where boss Bruce Brace pins his faith on a lively young man named Bryan Blackburn for another colorful and lively floor show with gags and gals. Danny La Rue and Barbara Windsor stay on as top artists. La Rue is a smooth and inoffensive female impersonator, who makes several slick appearances, notably as Ava Gardner, a mermaid and a cigaret girl.

Barbara Windsor is a chubby and gay soubrette who makes with the big eyes and has an exuberant personality that fits into the general air of early-hour cheerfulness. Her song, "I'm Just A Part Of Piccadilly," hits the right note. Toni Palmer and vocalist Johnny Webb also contribute sterling stints.

"Look Back And Laugh" makes the fullest use of easy-on-the-eye sequences and Blackburn's witty, if sometimes a shade too sophisticated, patter and lyrics. Harry Hayes' small but brisk combo not only help the show along but provides dancing tempo from 10 p.m. to dawn. *Rich.*

Unit Reviews

Edinburgh Tattoo, 1959

(Edinburgh Castle Esplanade)

Edinburgh, Sept. 2.

Edinburgh Festival outdoor presentation of Military Tattoo. Staged by A. G. L. Maclean, commentators, A. G. L. Maclean; Alastair Macintyre. At Edinburgh Castle Esplanade, Scotland; $1.80 top.

This is for the customer who likes his entertainment with lotsa gallant marching, bands, bagpipes and outdoor color, staged against unique backcloth of an historic castle. It is presented nightly on esplanade of ancient Edinburgh Castle, building set on a rock in middle of a famous city, and is performed by searchlight, the floodlit castle providing a fairytale backcloth. Result is novel military fodder. This show could well be transferred to other spectacular natural settings, though it would lose much in a transfer from the beauty of the floodlit Edinburgh Castle ramparts, caught nobly in searchlights.

Current highlight is the introduction of the 7th Spahi Regiment from Senlis, France, staging a mounted display on lively Arab steeds. Regiment is only remaining unit of the mounted Spahi regiments which figured on many a battleground since their creation at time of conquest of Algeria.

Horsemen and riders have top timing as they parade, then horses drop effortlessly on to cushioned blankets while riders step off before remounting as animals rise again within seconds. Skill wins solid palming from outfronters, seated in tiers around the arena high atop the Edinburgh Castle rock above Festival-happy Edinburgh.

Color and pageantry is aplenty, commentating strikes a dignified note, and the massed pipes and drums of various regiments, including the 2nd Battalion Canadian Guards, rouse approval from all sides. Innovation is a display of drill by the British Royal Marines, while femme dancers from the British Women's Royal Army Corps and Women's Royal Air Force trip it neatly in the half-light, partnering male dancers from leading regiments.

Dance items include a foursome reel, plus a reel of the Edinburgh Military Tattoo, danced to such tunes as "Barren Rocks of Aden," "Hopeful Lover" and "Lewis Bridal Song."

Tattoo, so established now in general excellence and novelty that it plays to almost SRO biz, winds spectacularly with "The Sunset Call," the military Last Post being played, then patriotic melodies like "Garb of Old Gaul," "Heart of Oak" (English) and (for Auld Lang Syne hearts) "Blue Bonnets o'er the Border." A lone piper is finally illuminated on battlements, playing plaintively for curtain as the searchlights pick him out boldly, then gradually fade to a fine black-out.

More than 650 performers are assembled on Castle Esplanade for grand finale. Each performance has 7,000 seats available, a total of 200,000 being able to see the show during run. *Gord.*

B & C No. 1 Fair Unit

(MINN. STATE FAIR)

St. Paul, Sept. 5.

Johnny Puleo & His Harmonica Gang, (6), Billy Williams Combo (8), Gutis Family (6), Virginia Sellers, Phyllis Miles, Piet Von Brechts, "Great"Alexander,"Great" Seabright, Joe Sodja, Alma Michaels & Judy's "Excess Baggage" trained dogs, B. & C. line of girls and boys (24), Frankie Masters Orch (18); produced and directed by Don Manning; choreographer, Dorothy Hill; Minnesota State Fair, Aug. 29-Sept. 7, $1.50-$2.50.

The 10-day Minnesota State Fair this year has bolstered the Barnes & Carruthers No. 1 unit with Billy Williams' "double" quartet, the Frankie Master's orchestra and several other performers possessing some name draw power, thus undoubtedly helping the night grandstand show's pull. Also, the unit itself initially boasts a name headliner, Johnny Puleo & His Harmonica Gang.

Adhering to an outdoor Fair show's sure-fire pattern, the diversified melange, as always, provides circus features, spectacle and revue, replete with thrills, fun, glamor and flash in proper proportions. It moves swiftly and it's the smoothest playing show to date.

Puleo and his company of five harmonicats wham it up with their clowning and musicalities in accustomed fashion, generating laughter and applause. Taking cognizance of the wide open space in which the performance takes place and the huge audience, Billy Williams brings a company of six other singers and steppers plus a tap dancer, instead of the usual quartet, and they earn an enthusiastic response.

The other acts also prove meritorious. Contortionist - comedian Von Brechts, performing atop a pool cue, clicks strongly. Circus thrills and, in some instances, laughs, too, ensue during the six Gutises' comedy acrobatics and the aerial feats of the Great Alexander and the Great Seabright.

Enlivening the proceedings in three colorful production numbers are a dozen girls and as many boy singers and dancers. One of the numbers reveals a girl acrobat performing on a trapeze suspended from a chandelier during the stage cavorting.

Songstresses Virginia Sellers and Phyllis Miles (Mrs. Frankie Masters) capably handle the vocal assignments and Joe Sodja impresses as a top-drawer banjoist.

Daytime grandstand fare is auto racing which, at $3.50 top, lures up to 30,000 payees. *Rees.*

Earl Mossman Revue

(OREGON EXPOSITION, PORT.)

Portland, Ore., Sept. 3.

Earl Mossman Revue with Whippoorwills (3), Can-Can Dancers (5), Celia Burley, Doc Holliday & Co. (3); At Golden Nugget Saloon, Frontier Village, Oregon Centennial Exposition, Portland, June 10-Sept. 17; no cover or minimum.

Earl Mossman has produced a fast-moving 30-minute show that has been one of the top attractions at the 100 days Exposition. Unit performs five times daily amidst 1859 decor. Only soft drinks are served. Mossman does a couple of softshoe bits and works with other acts.

Whippoorwills click with their warbling. Girls sell old standards with some terping tossed in for solid results. Can-Can Girls garner whistles and howls for their strenuous work. Celia Burley plays the oldtime piano nicely to back the show. Doc Holliday and his fast gun artists shoot up the saloon to the delight of the customers. This miniature layout plays to SRO at nearly every show. *Feve.*

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a lengthy list of blind items. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but, for which, the managements, as yet, aren't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"Andersonville Trial" (D). Producers, William Darrid, Eleanore Saidenberg (137 W. 48th St., N. Y.) & Daniel Hollywood. Cast of 30 men, mostly late 30's-to-50. No appointments at present; accepting photo and resume by mail only. Send to above address.

"Caligula" (D). Producers, Chandler Cowles & David J. Cogan, 36 W. 56th St., Casting director, Robert Livingston. Accepting photo and resume from femmes, 35-40, sexy; male 28-29, good physique; male, 45-50, Lee J. Cobb type. Mail to producers.

"Candles in the Rain" (D). Producers, James Melton, Garry Simpson & John Robert Lloyd (220 Central Park South, N.Y.). Available parts, all Italian types: male, 26, Brooklynite; boy, 9, small, dark, intense; boy, 11, rough, smart aleck; several middleaged women, both comic and serious types; girl 16, sensuous. Mail photo and resume to producers; do not phone or visit in person.

"Captains and the Kings" (D). Producer, David March; director, John Gerstad (209 W. 57th St., N.Y.). Available parts, one femme and 11 male, as follows: Girl Friday type, mid-30's; Navy officer, 36; other 10 roles are top Navy brass. Mail photo and resume to the director.

"Edge of the Jungle" (D). Producer, Jules Field; director, John Hale (c/o Cricket Theatre, 162 Second Ave., N. Y.). Cast of Negro and white. Casting through agents only.

"Flower Drum Song" (MC). Producers, Richard Rodgers, Oscar Hammerstein 2d & Joseph Fields. Male and femme dancers-singers-actors of Oriental appearance for the contemplated English company. Mail photo and resume to Eddie Blum, c/o Rodgers & Hammerstein, 488 Madison Ave.

"Free & Easy" (MC). Producer, Stanley Chase, 139 W. 44th St., N.Y.; director, Robert Breen; casting contact, Cliff Stevens, PL 7-7590. All-Negro cast. Phone for appointment, or mail photo and resume to producer, requesting appointment. Pre-U.S. tour to open Nov. 11 at The Hague, Netherlands.

"Girl from Outside" (MD). Producer, George Cayley; casting director, Tony Rivers (154 W. 54th St., N.Y.). Seeking male and femme leads, early 20s, lyric baritone and soprano, Japanese; to portray the Imperial prince and his commoner wife. Mail photo and resume to casting director.

"Greenwillow" (MC). Producers, Robert Willey & Frank Productions, Inc., (157 W. 57th St., N.Y.). Available parts: femme, 16-17, village type, pretty, shy, strong singing voice, emotionally intense, but inarticulate; male, 19, farmer, moody, stubborn but with sense of humor, robust singer; elderly character woman, lively, vigorous, sharp-tongued must do some dancing, sing well; boy, 12, happy, friendly, good dancer. Mail photo and resume to producers.

"Gypsy" (MC). Producers, David Merrick (246 W. 44th St., N.Y.) & Leland Hayward; casting director, Michael Shurtleff. Auditions being held for future replacements and understudies for all roles, especially girls about five feet (Karen Moore now playing the part); femmes, five feet-two inches or less (Jacqueline Fayo now playing it); several small boys, about 48-50 inches tall, several older boys, under five feet-eleven inches who can play teenagers. All must sing and dance.

"Irma La Douce" (MC). Producer, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part: Negro man, 25-40, not too American, rather West Indian type, should have spectacular baritone voice and winning personality; Tenor. Mail photo and resume to casting director.

"Juniper and the Pagans" (C). Producer, David Merrick (246 W. 44th St., N.Y.); director, Robert Lewis (161 E. 80th St., N.Y. 21); casting director, Michael Shurtleff. Cast of 16, including extras, small boys and girls, Mexican appearance, sing-dance-act. Mail photo and resume to casting director at producer's office or to director, all other parts through agents only.

"Long and the Short and the Tall" (D). Producer, David Merrick, (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available part for Oriental-looking actor, around 30, family man, small, pathetic, almost comic character. Mail photo and resume to casting director.

"Midnight Sun" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St., N.Y.). Available parts: two men, late 20's; two women, mid 20's; femme, 80; Negro femme, 50-60. Mail photo and resume to production office.

"Mother Courage" (MD). Producers, Lee Paton & Robert Welber, 152 W. 42d St. (Room 1004), N.Y. Parts Available: femme, 25, mute, fragile physically but strong emotionally, childlike but not childish, peasant, unconventionally attractive; male, 45, large, powerful, sensuous, dark, humorous, must sing acceptably; male, 45-50, tall, gaunt, lecherous, sense of humor; male, early 20's, strong peasant type, impetuous, must move well and sing acceptably; male, late teens, peasant, fragile, light complexion, must move well and sing well; femme, 25-30, attractive, sexy commediene, sings; male, 40, athletic, trim, bullish and powerful; two femmes, 50-60, peasant women; male, short, crude; extras, officers and soldiers, all types. Singers need not be trained, but should have strong voices and good sense of rhythm. Mail photo and resume to producers.

"Ol' Man Satan" (MD). Producer, Donald Heywood, (211 W. 53d St., N. Y., JU 2-8134). Available parts for Negro dancer-singer-actors, good looking, young; also small feature parts. Phone producer for appointment.

"Taste of Honey" (D). Producer, David Merrick (246 W. 44th St., N.Y.); casting director, Michael Shurtleff. Available parts: Negro youth, early 20s, virile, handsome; also, understudies for the roles of the mother, daughter, daughter's suitor, and the boy who takes care of the daughter; all must have English accent with ease and conviction. Script of the play is available in bookstores.

OFF-BROADWAY

"Big Knife" (D). Producer, Count II Productions (Peter Bogdanovich & Carlos Salgado) (175 Riverside Drive, N. Y., at 90th St.; SU 7-6256); director, Bogdanovich. Available parts: Aging Hollywood producer, heavy set, satanic personality. Contact director at above number or mail photo and resume to above address. Script available in manuscript form at Dramatists Play Service, Inc., N. Y.

"Dinny and the Witches" (MD). Producers, Jess Kimmel (31 W. 58th St., N. Y.) & Alfred Stern. Parts Available: 3 women, sexy; and other roles. No appointment at present. Accepting photo and resume by mail only. Send to above address or to the theatre at 1 Sheridan Square, N. Y.

"Hotel Paradiso" (C). Producers, Equity Library Theatre; director, William H. Putch. Auditions at ELT Rehearsal Hall, 11 W. 18th St., N.Y.; Sept. 15-16, 10 a.m.-4 p.m.; Sept. 17, 6-10 p.m. (bring membership cards). Available parts: male lead middle-aged, small, nervous; femme lead 39, attractive, panicky; second male lead, large, bearded, imposing; supporting male lead, lanky, earnest youth, thick-lens glasses; femme, saucy, amiable, sexy; character woman, ample, formidable, bellicose; male, pop-eyed, large mustache, weak-chinned, long-legged, tense; male, Italian, pointed waxed mustache, rotund, excitable, giggly; naive country youth, large mouth, cropped hair; male, loud, comic police type; grande dame; male, a dandy; four girls, silly ingenues. Bit parts may be filled by non-Equity actors. Rehearsals Sept. 22-Oct. 19.

"Leave It To Jane" (MC). Producers, Joseph Beruh & Peter Kent. Auditioning youthful male and femme singers with legitimate voice, every Thursday from 6-7 p.m., for replacements. Auditions at the Sheridan Square Playhouse, Seventh Ave. and Fourth St., N.Y.

"Lend An Ear" (R). Producers, Stephan Slane & Jenny Lou Law, c/o Renata Theatre, 144 Bleecker St., N. Y. Open audition for cast replacements Sept. 15, from 7-8 p.m., at the theatre.

"Shadow and Substance" (D). Producers, Irish Players, c/o Seven Arts Centre, 120 Madison Ave., N.Y.) Available parts: male lead, played on Broadway orignally by Cedric Hardwicke; character woman, middleaged. Mail photo and resume to producers. Script available at Dramatists Play Service, Inc., 6 East 39th St., N. Y.

TOURING

"La Plume De Ma Tante" (MC). Producers, David Merrick & Joseph Kipness (246 W. 44th St., N.Y.); casting director, Michael Shurtleff; stage manager, Harold Store. Available parts: several femme dancers, five feet, six inches, little point work; femme, tall, blond, soprano; male, five feet, nine inches, bass baritone; male, fat, under six feet, pantomime; femme, tall, dark, for specialty dances; femme, small, blond, ballet background, for specialty dances; male, singer-dancer, about five feet, five inches. Knowledge of French not necessary, but Continental looks preferred. Mail photo and resume to stage manager, c/o casting director.

SHOWS IN REHEARSAL

BROADWAY

"Cheri" (CD) Producers, Playwrights Co. (745 Fifth Ave., N.Y.; PL 3-7500) & Robert Lewis.

"Flowering Cherry" (D). Producers, Producers Theatre (165 W. 46th St.; PL 7-5100).

"Girls Against The Boys" (R). Producer, Albert Selden (444 Madison Ave., N.Y., PL 3-1030)

"Highest Tree" (D). Producers, Theatre Guild & Dore Schary (27 W. 53d St.; CO 5-6170).

"Mighty Man Is He" (C). Producers, Diana Green & Edward Joy (1619 Broadway, CO 5-8569).

"Moonbirds" (CD) Producers, Leo Kerz & George Justin (1545 Broadway, N. Y.—mailing address only).

"Sound of Music" (MO) Producers & Hammerstein (488 Madison Ave., N. Y.; MU 8-3640) in partnership with Leland Hayward & Richard Halaliday.

"Warm Peninsula" (D). Producer, Manning Gaurian (157 W. 57th St., N. Y.).

OFF-BROADWAY

"Antigone" (D). Producer, Harry Joe Brown Jr. (East 74th St. Theatre, 334 E. 74th St., N. Y.).

"Confederates" (D). Producers, Gray Delmar & Paul E. Davis (PL 3-2575).

"Great God Brown" (D). Producer, T. Edward Hambleton, (Phoenix Theatre, 189 Second Ave., N. Y.; OR 4-7160).

"Power of Darkness" (D). Producers, Wardian Productions, Inc. (525 E. 88th St., N. Y.; LE 5-1127).

"Three Sisters" (D) Poducer, David Ross (c/o 4th St. Theatre, 83 E. 4th St., N. Y.; or 4-5710).

"Vincent" (D). Producers, Ammon Kabatchnik & Fred Sammut (WA 9-4248).

TOUR

"Dark at the Top of the Stairs" (CD). Producers, C. Edwin Knill & Martin Tahse (55 W. 42d St., N. Y., BR 9-2640).

"Which Way The Wind Blows" (D). Producer, Albert Bigelow (American Friends House, 221 E. 15th St., N. Y.).

FUTURE SHOWS

BROADWAY

"Andersonville Trial" (D). Producers, William Darrid (137 W. 48th St., N. Y.). Eleanore Saidenberg & Daniel Hollywood.

"At the Drop of a Hat" (R). Producer, Alexander H. Cohen (40 W. 55th St., CI 6-0594).

"Belle Denise" (D). Producers, Howard Erskine & Joseph Hayes (56 W. 45th St.; OX 7-9620).

"Birds of Summer" (C). Producer, George Cayley (507 Fifth Ave., N. Y.; OX 7-5895.

"Captive" (D). Producers, Leland Hayward (655 Madison Ave., N. Y.; TE 8-5100) in association with Arthur Hornblow, Jr.

"Dear Liar" (CD). Producer, Guthrie McClintic (1270 Sixth Ave.; CI 7-5152).

"Duel of Angels" (D). Producers, Playwrights Co. (745 Fifth Ave.; PL 3-7500).

"Egg" (C). Producer, Alexander S. Ince (234 W. 44th St., CH 4-5141).

"Every Girl Needs a Parlor" (C). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Faster, Faster" (D). Producer-director, Carmen Capalbo, (152 W. 54th St., JU 2-1596).

"Fiorello" (MC). Producers, Robert Griffith & Harold S. Prince (630 Fifth Ave., N. Y.; JU 2-0600).

"Five Finger Exercise" (D). Producers, Playwrights Co. & Frederick Brisson (745 Fifth Ave.; PL 3-7500).

"Goodbye Charlie" (C). Producer, Leland Hayward (655 Madison Ave.; TE 8-5100).

"Grass Is Greener" (C). Producer, Theatre Guild, (27 W. 53d St., N. Y.; CO 5-6170).

"Hostage" (D). Producers, Leonard Field (AT 9-4717) & Irvin Shapiro.

"I Belong To Zozo" (C). Producers, Mark Kroll & Charles Conaway (157 W. 57th St., N.Y.; CI 7-4490).

"Jolly's Progress" (D). Producer, Theatre Guild (27 W. 57th St., N.Y.; CO 5-6170).

"Kinderspiel" (D). Producer, Elaine Perry (137 W. 48th St., N. Y.; JU 6-6295).

"La Bonne Soupe" (C). Producer, David Merrick (246 W. 44th St.; LO 3-0830).

"Last Days of Lincoln" (D). Producer, Alexander H. Cohen, (40 W. 55th St., N. Y., CI 6-0594).

"Leaven of Malice" (C Producers, Theatre Guild (27 W. 57th St., N.Y., CO 5-6170) in association with Don Herbert.

"Loss Of Roses" (C). Producer, Saint Subber (200 W. 57th St., N.Y., JU 6-1890).

"Lovely Light" (D). Producer, Sol Hurok, (730 Fifth Ave., N. Y.; CI 5-0500).

"Midnight Sun" (D). Producers, Howard Erskine (56 W. 45th St.; OX 7-9620) & Joseph Hayes.

"Much Ado About Nothing" (C). Producer, Producers Theatre (165 W. 46th St.; PL 7-5100).

"New Faces of 1959" (R). Producer, Leonard Sillman (17 E. 79th St.; TR 9-1380).

"Odd Man In" (C). Producers, Theatrical Interest Plan, Inc., (200 W. 57th St., N. Y.; PL 7-7242) & Henry Sherek.

"Only In America" (D). Producer, Herman Shumlin (11 E. 48th St.; PL 3-7566).

"Pink Jungle" (D). Producer, Paul Gregory (234 W. 44th St.; LO 4-5071; Coast office, 930 N. La Cienega Blvd., Hollywood 46).

"Saratoga" (MC). Producers, Robert Fryer & Morton da Costa (234 W. 44th St., N.Y., LA 4-9054).

"Silent Night, Lonely Night" (D). Producer, Playwrights Co., (745 Fifth Ave.; PL 3-7500).

"Subways Are For Sleeping" (MC). Producer, David Merrick (246 W. 44th St., N. Y., LO 3-0380).

"Tenth Man" (D). Producers, Saint Subber (200 W. 57th St.; JU 6-1890) & Arthur Cantor.

"Time's Fool" (C). (formerly "L' Hurluberln") Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1690).

"Trial of Jesus" (D). Producer, Warner LeRoy (21 E. 63d St., N. Y.).

"Viva Madison Avenue" (C). Producer, Selma Tamber (200 W. 57th St., N.Y., JU 6-1890"

OFF-BROADWAY

"Come Share My House" (D) Producers, Richard Karp & Gayle Hinckey (99 Seventh Ave. S., N. Y.).

"Dig We Must" (C). Producer, Ronald Rawson (16 W. 55th St., N.Y., CI 7-1381).

"Dream Play" (D). Producer, Iza

"Orpheus Descending" (D). Producer, Stella Holt, (325 W. 87th St., N. Y.).

"Sive" (D). Producers, Irish Players (c/o Seven Arts Centre, 120 Madison Ave., N.Y.).

SIGNED

BROADWAY

Andersonville Trial: George C. Scott.

Birds of Summer: Estelle Winwood.

Cheri: Joan Gray, Frieda Altman, Jane Moultrie, Jerome Collamore, Angelo del Rossi, Margot Lassner, Byron Russell.

Destry Rides Again: Anthony Saverino (succeeding Ralph Farnworth), (no successor for Sheila Mathews, resigned).

Fiorello: Pat Stanley.

Flower Drum Song: Naomi Kimura (succeeding Jo Anna Miya).

Flowering Cherry: Phyllis Love, Roy Poole.

Girls Against the Boys: June L. Walker.

Golden Fleecing: Red Granger.

Happy Town: John Duwen, Alice Clift, Colleen Corkrey, Bob Daley, Isabelle Farrel, Connie Greco, George Jack, Danny Joel, Judy Keirn, Maxine Kent, Jim McAnany, Patricia Mount, Howard Parker, Tom Pocoroba, Roy Wilson, Leigh Evans, Eugene Louis, Lee Venora.

Miracle Worker: Tresa Hughes (understudy for Anne Bancroft).

Music Man: Frances Underhill (succeeding Marilyn Siegel), Laurie Wright (succeeding Frances Underhill).

Only In America: Ludwig Donath, Enid Markey.

Pink Jungle: Leif Erickson.

Pleasure of His Company: Carolyn Groves (succeeding Dolores Hart).

Saratoga: James Millhollin.

Sound of Music: Elizabeth Howell, Zamah Cunningham, Karen Shephard.

Visit: Glenn Anders.

OFF-BROADWAY

Lend An Ear: Elizabeth Allen.

Mis-guided Tour: Leo Bloom, Buzzi, Michael Fesco, Charles Floyd, Jane Judge, Roberta MacDonald, Maureen McNally, Bryon O'Byrne, Jean Sincere, Barbara Evans, John Swift.

Power of Darkness: Nancy Pollock, Vladimir Sokoloff, Mary Alice Bayh, Paul Marin, Anne Helm.

Song for a Certain Midnight: Joseph Sirola, Hope Arthur, Roberto Rodriguez, Robert Kirk, Phemy Reilly, Jack Ryland, Barbara Anson, Sandra Adams, Patricia Sands.

Opera

New York State Opera Society, General-manager, Carl Yost (SU 7-2056). Standard opera repertoire. Scheduled for this season: "Carmen," "Aida." Phone general-manager for appointment.

Television

Adams & Leigh Associates, 7 West 46th St., N. Y. Assistant, Merle Brown, accepting photo and resume of children for tv commercials. Mail to above address.

"Blue Men," CBS, Casting director, Alixe Gordin, Plautus Productions, 44 E. 53d St., N.Y. Casting director is interested in seeing applicants in performance in professional productions. Mail photo and resume, with details of where and when appearing, so that Miss Gordin can attend. Agents may contact her secretary by mail at the above address.

"Camera Three," educational, drama, CBS; producer, John McGiffert. Submit photo and resume for consideration. Casting director, Marc Merson (524 W. 57th St.).

Dela McCarthy Assoc., 515 Madison Ave. Casting, Colin D'Arcy. Submit photo and resume for consideration.

FCI Productions, Inc. Casting director, Barbi Norris, 66 Fifth Ave., N. Y. Cast mainly through agencies, but maintains file for industrial and commercials. Send photo and resume by mail only.

Formula Seven Productions, 1650 Broadway, N. Y.; Room 904. Producer, Garvey Nelson. Accepting photo and resume of general talent for tv films. Mail to above

Grey Advertising, 430 Park Ave. Casting, Jim Kaye. Submit photo and resume by mail only.

Hartford Management, Inc., 18 E. 48th St.; casting director, Marshall Migatz. Interviews by appointment, but only on basis of photo and resume. Mail to casting director.

"I," filmed on location — CBS; producer, Gilbert Ralston; casting through Marc Merson; address by mail only, Barbara Tuck, CBS, 524 W. 57th St. Available parts: unusual types, interesting faces, good physical conditions, will consider applicants having had odd occupations. Submit photo and resume.

Kastor, Hilton, Chesley, Clifford & Atherton ad agency, 575 Lexington Ave. Casting, Richard King. Mail photo and resume.

"Lamp Unto My Feet," religious drama, CBS; producer, Don Kellerman; director, James MacAllen. Submit photo and resume for consideration. Paula Hindlin (524 W. 57th St.).

"Look Up & Live," religious-dramatic, CBS. Producer, Jack Kunev; casting, Marc Merson, 524 W. 57th St. Casting from files. Mail photo and resume.

National Screen Service, 1600 Broadway. Casting, Carl Carbone. Submit photo and composite for consideration.
address.

"Theatre for a Story," CBS-TV; producer, Robert Herridge. Mail photo and resume to casting director, Marc Merson, 524 W. 57th St., N. Y.

"The Verdict Is Yours," unrehearsed courtroom dramas, CBS; producer, Eugene Burr; director, Byron Paul; casting contact, Nat Greenblatt, CBS, 524 W. 57th St. (do not phone). No open casting; all done from files. Submit photo and resume for consideration.

See Best Touring Season in Years As BTA Builds Subscription Setup

The road, which has been dwindling steadily in recent seasons and has consisted of little but the Coast and Chicago this summer, is heading for its biggest spread in many years. The splurge is due not to a sudden flood of available touring shows, but to the swelling activity of the Broadway Theatre Alliance.

The agency, a subsidiary of Columbia Artists Management, entered legit booking two seasons ago, using an adaptation of the methods first established in the concert field. It has brought regular touring shows to cities and towns that had played few (or in some cases no) legit shows in years. The subscription setups have been presented through locally-sponsored Broadway Theatre Leagues.

Most of the 45 cities thus far organized will play shows on a one-niter basis. "Two for the Seesaw," starring Hal March, "Dark at the Top of the Stairs," starring Joan Blondell, and "Look Homeward, Angel," starring John Drew Barrymore, have been booked for most of the locations which are committed to a minimum of four shows.

Lighting Dark Towns

Among the off-the-beaten-path locations on the BTA touring list this season are Huntington, W. Va.; Austin, Tex.; South Bend, Ind.; Asheville, N. C.; Savannah, Ga.; Columbus, Ga.; Corpus Christie, Tex.; Springfield, Mo.; Springfield, Ill.; Peoria, Ill.; Lansing, Mich.; Grand Rapids, Mich.; Harlingen, Tex.; Amarillo, Tex.; New Bedford, Mass.; Worcester, Mass.; Springfield, Mass.; Waterloo, Ia., Roanoke, Va., and Evansville, Ind.

In addition to the BTA spread there are the key cities, which are booked principally by the Independent Booking Office. The IBO route takes in such locations as Boston, Philadelphia, New Haven, Washington, Detroit, Chicago, San Francisco and Los Angeles. Most of the towns covered by IBO are also on the subscription roster of the Theatre Guild-American Theatre Society.

The wide hinterland activity is reflected in various out-of-town reports in the current issue.

Austin, With a New Aud., Jumping With Show Biz, Including Legit Season

The opening last January of the new Municipal Auditorium here has put Austin on the show biz map, and the town is in for the biggest entertainment spread in its history. That includes a legit season for the first time in decades.

A four-show series sponsored by the Broadway Theatre League of Austin is scheduled to open Nov. 12 at the Auditorium with "Two for the Seesaw." That'll be followed by "Dark at the Top of the Stairs," Dec. 10; "Odd Man In,'" Jan. 23, and "Look Homeward, Angel," April 30. Season tickets are scaled from $7 to $16.

Auditorium, managed by Francis Vickers, has a seating capacity of 4,400, which can be reduced to 3,000 The four plays set will be the first road shows to hit Austin in six years. Prior to that, Interstate Theatres booked an occasional legit production into the Paramount Theatre, a film house.

The Cultural Entertainment Committee of Texas Univ., in an experimental move, is splitting its approximately $38,000 budget for 10 events evenly between the Auditorium and the huge Gregory Gym-

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L'ville Offering 4-Show Subscription Schedule

Louisville, Sept. 8.

The subscription drive for the local Theatre Guild-American Theatre Society opens today (Tues.). As usual, shows will be presented in the Memorial Auditorium.

Listed as subscription items are "My Fair Lady," Nov. 9-14; "Two for the Seesaw," Dec. 3-5; "The Pleasure of His Company," Feb. 25-27, "The Dark at the Top of the Stairs," April 4-6.

Houston Has 6 Bookings, With 4 on Subscription

Houston, Sept. 8.

This city is scheduled to get six touring shows this season. The first of the road entries will be "Two For the Seesaw," scheduled to open Oct. 13 at the local Music Hall as the first item in the Lions Club-Broadway Theatre League series. The BTL lineup also includes "Dark at the Top of the Stairs," "Look Homeward, Angel" and "Odd Man In," all scheduled for the spring.

A non-subscription engagement of "My Fair Lady" is earmarked for early December and "Mary Stuart" is slated to be presented Nov. 6-7 at the Music Hall, under the local auspices of Edna W. Saunders.

Boston Opening With 2 Musicals

Boston, Sept. 8.

The local legit season gets away to a fast start this week with the opening of two Broadway-bound musicals, "Take Me Along," at the Shubert, and "Happy Town" at the Colonial. A third tryout, "The Golden Fleecing," is due next week to occupy the other available theatre, the Wilbur.

There was a shuffle of premiere schedules last week, as "Take Me Along" shifted its opening from last night (Mon.) to tomorrow night (Wed.), thereby conflicting with the scheduled unfurling of "Happy Town" the same night.

The complete local booking schedule to date is as follows:

Tonight (Wed.), "Take Me Along," Shubert, and "Happy Town," Colonial.

Sept. 14, "Golden Fleecing," Wilbur.

Sept. 28, "Heartbreak House," Shubert, and "Warm Peninsula," Colonial.

Sept. 29, "The Miracle Worker," Wilbur.

Oct. 13, "Sound of Music," Shubert.

Oct. 19, "The Highest Tree," Colonial.

Nov. 2, "J.B.," Colonial.

Nov. 16, "Silent Night, Lonely Night."

ACTOR CECIL F. YAPP LEFT $96,068 ESTATE

St. Paul, Sept. 8.

Cecil F. Yapp, character actor of the between-the-wars period, who died here last February, left an estate valued at $96,068.29, according to an inventory and appraisal filed recently in local probate court.

The will provided for specific cash bequests totaling $15,000 to two women friends, as well as to St. Paul Unity church here, the Salvation Army, and the Players' club and Episcopal Actors Guild in New York. The balance of the estate goes to the Actors Fund of America.

Yapp had appeared on Broadway and the road with many leading stage stars.

Cambridge Drama Fest To Continue at Harvard

Boston, Sept. 8.

The Cambridge Drama Festival, currently presenting "Much Ado About Nothing," starring John Gielgud and Margaret Leighton, Theatre, will continue productions this fall, moving from the canvastop Boston Arts Center to Sanders Theatre at Harvard. The first production will be "Mark Twain Tonight," with Hal Halbrook, set for Nov. 13-15.

William Morris Hunt, executive producer, began the Cambridge Drama Festival in Sanders Theatre in 1956. He produced "Henry V," "Beggars Opera," "Saint Joan," and last season brought in Emlyn Williams and John Gielgud, in readings, and Marcel Marceau's pantomime bill.

Plans are for a full season of operation at Sanders.

Peggy Cass Subbing In 'Bells' for Martha Raye

Framingham, Mass., Sept. 8.

Martha Raye cancelled out of "Bells Are Ringing" because of illness and Peggy Cass was flown in to substitute at the Carousel Theatre, 3,000-seat tunetent, opening last night (Mon.) for two weeks.

Miss Raye's doctor said she has a kidney ailment. She is staying at the Charterhouse motel on route 128. She arrived last Monday (31) for rehearsals.

"Bells Are Ringing" ends the Carousel's second season.

London Standard Surveys Littler's Theatre Empire

London, Sept. 8.

The recent purchase of the Queen's and Globe Theatres by Associated Theatre Properties (London) Ltd. prompted the London Evening Standard last week to assess the position of Prince Littler, head of the firm. The theme was "The quiet tycoon; is he too big to be healthy?"

The piece by Kenneth Gill pointed out that Littler holds over 40 directorships and that the new deal brings to 19 the number of West End theatres with whose control he is linked, comprising about 25,000 of the city's approximately 46,000 seats.

Readers were reminded that Littler is a director of several breweries and catering firms, so that an interval drink affects his revenue, and that the sheet music and disks of the show that theatre-goers may buy, may well be made by a company which he and his associates control. The Standard also noted that because of the Littler group's association with producing managements, he has a link with many West End theatres which

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N. H. OPENING SEASON; 'MUSIC' TICKET BEEFS

New Haven, Sept. 8.

New Haven, a favorite break-in spot for Broadway-bound productions, has an active lineup of new shows set for the season, starting with the premiere tomorrow night (Wed.) of "The Golden Fleecing." The show plays through next Saturday night (12) at the Shubert Theatre, the regular legit stand.

Other bookings include "The Warm Peninsula," Sept. 23-26; "The Sound of Music," Oct. 3-10; "Fiorello," Oct. 17-24; "J.B." (which was originally produced locally by the Yale drama school), Oct. 26-31; "The Midnight Sun," Nov. 4-7, and "Silent Night, Lonely Night," Nov. 11-14.

New Haven has no subscription setup, per se, such as the Theatre Guild-American Theatre Society, but there is a sizable priority list whose members pay $1.75 a year for advance notice on bookings and a chance to buy tickets before the boxoffice sale opens. The system generally works reasonably well, but there have already been complaints in the case of the scheduled break-in of "Sound of Music," which is a certain advance sellout.

Priority list patrons were notified that they could buy only two seats apiece for the Rodgers-Hammerstein & Lindsay-Crouse musical, starring Mary Martin, so there have already been yelps of protest. Another special rule that tickets will not be sold to non-Connecticut mail order applicants has also brought squawks.

Broadway Ballad

By TOM WEATHERLY

Sing a song of golden girls
Dancing in revues;
Sing a song of twinkling toes
Tipped with silver shoes.
Sing a song of tinsel,
Tarnish, tears and tights;
Sing a song of laughing lips
Framed with colored lights.
Sing a song of heartbreak
Underneath the paint;
Glory be to Broadway—
Street of Things that Ain't.

B'way Production, Operating Costs Continuing the Inflationary Climb, So Boxoffice Scales Follow Suit

By JESSE GROSS

The inflationary spiral of Broadway legit is still soaring. In both production costs and operating expense, particularly n the spare-nothing musical category, the steady rise is bringing unprecedented budgets and record boxoffice scales.

The capitalization of tuners, which generally ranged from $300,000 to $360,000 only a couple of years ago, has now climbed to $400,000 or more. Similarly, top-price tickets, for which $8.05 was considered steep a few seasons ago, have passed the $9 level for the upcoming season and in one case will be $9.90.

There have been instances in the past where musicals and even straight plays have been on the hook for $400,000 or more, but in nearly all cases they were shows that ran far over the budget because of unanticipated production complications, brutal losses during tryout tours or attempts to overcome apathetic boxoffice response on Broadway. Except for a few deliberately projected spectaculars, a $400,000 budget was virtually unheard of a few years ago.

Another $9.90 Top

The $9.90 top, which will be the tab on orchestra divan seats at the Lunt-Fontanne Theatre, N.Y., for the incoming Mary Martin-starrer, "Sound of Music," was reached during the 1957-58 season when "Time Remembered," costarring Helen Hayes, Richard Burton and Susan Strasberg, played the Morosco Theatre, N.Y. The $9.90 refers to the regular scale and is exclusive of New Year's Eve prices, which have gone substantially

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British Ballerina Quits; Arthritis Victim at 27

London, Sept. 8.

Anne Heaton, one of the most promising British ballerinas, has had to retire at 27 because of arthritis in her feet. She tried to ignore the ailment, but was advised by doctors that she would be unable to dance leading roles and risked becoming permanently disabled.

Miss Heaton made her final appearance with the Royal Ballet last Wednesday (2) in the leading femme role in "The Rake's Progress." She will now devote herself to private life as the wife of Royal Ballet director John Field.

TG-ATS B.O. Cues D.C. Postwar High

Washington, Sept. 8.

Washington is heading for its best legit season since the goldrush days of World War II. The Theatre Guild-American Theatre Society subscription sale has already hit 9,500, which is more than 3,000 above the figure for this date last year. The total as of last Jan. 1, when the rolls were closed, was 9,535, so this season is expected to better it substantially.

The all-time high was nearly 15,000 for the 1944-45 season, when two theatres were operating and the capital was jammed with Government workers, most of whom had ample spending money and eagerness for entertainment. Bess Schreiner is TG-ATS subscription representative. Six TG-ATS shows are set, and three more are to be named.

As of the moment, the National Theatre, the sole local legit house, is almost solidly booked for the season. There are only four open weeks through next April 9, plus the seven-week period from April 25 through June 11.

The schedule thus far follows:

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LAUNCH NEW THEATRE, WHITEHAVEN, ENGLAND

London, Sept. 8.

Peggy Ashcroft interrupted a vacation to officiate at the opening last Thursday (3) of the new Rosehill Theatre in Whitehaven, in the North of England. The premiere was a performance by the London Mozart Players. Behind the enterprise is fabric designer and manufacturer Miki Sekers, who obtained donations from various people to launch the non-profit Rosehill Arts Trust.

The 220-seat house decor has been designed in 18th-century style by Oliver Messel. Performances will be spasmodic and will range from Shakespeare to chamber music and opera. It's expected that artists of the calibre of Emlyn Williams, John Gielgud, Joyce Grenfell and Yehudi Menuhin will give solo shows.

B'klyn Edition of 'Heart' A Tryout for Off-B'way

The recent revival in Brooklyn of an Equity-bonded production of "The Hasty Heart" represented an out-of-borough tryout for off-Broadway rather than an extension of Manhattan's basement-and-belfry circuit. The John Patrick play, which was booked into the 278-seat Flagg Court Playhouse, Brooklyn, for a two-week run Aug. 18-30, is now scheduled to open next Wednesday (16) at the Orpheum Theatre, N.Y.

The Orpheum stand will be under the production auspices of Frank Barone, who directed the play. Paul Weinstein is credited with presenting the Brooklyn engagement of the comedy-drama, although Equity listed Barone as producer. One of Equity's demands in okaying the move of the production from Brooklyn to N.Y. was that the same cast be retained.

A.C. Plans Legit Season, Sets Booker-Producer, Gets Theatre and Coin

Atlantic City, Sept. 8.

Another legit season, which has been an on and off prospect for this shore resort recently, is now apparently assured for this fall and winter. That is indicated by the formation of Atlantic City Attractions Inc. to sponsor the booking and production of shows, the engagement of local strawhat producer Jonathan Dwight to manage the project and the leasing of the boardwalk Warren Theatre (formerly the Warner) for the presentations.

Atlantic City Attractions takes over from the Chamber of Commerce's Off-Season Attractions Committee, which last year sold subscriptions and brought 10 touring shows into the Warren, mostly pre-Broadway tryouts. Michael J. Fiore, C. of C. president and Off-Seasons Attractions chairman, heads the new group. Trustees include 23 hotel and business men of the area, including George Hamid Jr., who last year booked the shows into the Warren, which he owns.

Dwight, who operates the Gateway Playhouse, a summer stock spot in nearby Somers Point, will be paid $10,000 for booking the five touring presentations this season. In addition, he is to produce shows locally, also to play the Warren.

The C. of C., besides guaranteeing Dwight's $19,000 salary, has already reportedly obtained commitments for $25,000 of the $50,000 required through advance ticket sales to insure the financial success of the shows.

6 Shows Already Booked For Denver This Season

Denver, Sept. 8.

A busy legit season is in the offing here. Shows booked for the Municipal Auditorium by the Withersoon - Grimes organization include "A Mighty Man Is He," to be followed by "Dear Liar," "Dark at the Top of the Stairs," "Pleasure of His Company," "Hilary" and "Look Homeward, Angel."

"Sunrise at Campobello" is also a possibility.

L.A. Will Have His Hide for This

Local-Resident Paul Gregory Doesn't Like H'wood-Based Press—Prefers Frisco for Legit Tryouts

By JAMES POWERS

Hollywood, Sept. 8.

Although there has been talk here of Los Angeles as a production center and tryout spot for touring shows, Paul Gregory wouldn't take the town as a gift. San Francisco is his choice for trying out a show. L. A.'s a nice place to live, says the local-resident producer, but he wouldn't care to visit it with a new production.

Gregory, who took "Marriage-Go-Round" to Broadway after bowing it in San Francisco and giving it a cross-country tune-up in certain, selected stops, will do the same with his new show, "Pink Jungle."

L. A. won't see "Jungle" until it completes its Broadway run, which Gregory hopes will be many months. The play will break-in Oct. 14 in Frisco, then air-freight four plane-loads of scenery, costumes and props east, hitting Detroit, Boston and Philadelphia before opening Jan. 9 at the Plymouth Theatre, N. Y.

Ginger Rogers and Agnes Moorehead are thus far set for the Leslie Stevens comedy, with songs by Vernon Duke, which Gregory describes—in his own special language—as "a carry-on about Madison Avenue, a peek-a-boo show" about the cosmetics industry. Joseph Anthony is directing and he and Gregory are both here to complete the casting.

Gregory's opposition to L. A.-Hollywood as a tryout spot is based on the concentration here of hundreds of correspondents and columnists whose meat is any aspect of show business. "Open a show here," he says, "and the next day the whole world knows everything that's wrong with it, and very little about what's right."

Purpose of the pre-Broadway shakedown, he notes, is to find out what's wrong with your show. "You know it isn't perfect, that's why you try it out." But in New Haven or Detroit, he says, you can do it without getting coverage of a type a producer doesn't need.

The producer says he opened "Marriage-Go-Round" on Broadway for $68,000 and will bring in "Pink Jungle," a musical for $150,000.

As to the costs of air-freighting 18 sets, 100 costumes and three treadmills, not to mention a cast of 30-plus, Gregory says it makes sense. He will spend $20,000 on freight and transportation costs, but lose only one-quarter the time he would if he shipped by rail. At an estimated daily gross of $8,000, Gregory says, it is not expensive.

Gregory won't be with his production after it gets on the road, as he reports Nov. 1 at Metro-Goldwyn-Mayer on a new film contract. He has an elastic deal with Sol Siegel to make a series of films, but with no definite time commitment beyond the first one, so he doesn't feel pressed.

His first picture will be Mackinley Kantor's "God and My Country." His last film was "The Naked and the Dead," an involved deal which he originally started for RKO but which was taken over by Warner Bros. when the former studio went out of business. Gregory says he got his money out of the picture but does not consider it one of his successes, financially or artistically.

He blames studio interference for the film's final form, although he is not against front office supervision per se, believing it can be a good thing for a producer. He is enthusiastic about his dealings with Siegel, whom he considers a stimulating, constructive influence.

'Amorous Prawn' to Tour Provinces Pre-London

Glasgow, Sept. 8.

"The Amorous Prawn," a comedy by Anthony Kimmins, will be produced by Murray Macdonald and John Stevens, opening a tryout tour Oct. 12 at Oxford and playing Edinburgh, Aberdeen and Glasgow prior to London.

Evelyn Laye and comedian Stanley Baxter will costar.

'Annie' for Mexico City; Latin American Tour?

Mexico City, Sept. 8.

A Spanish language edition of "Annie Get Your Gun" is planned for presentation here next January by U.S. attorney-producer Robert Lerner, with Mexican actress-singer Silvia Pinal in the title part and Hollywood star Fernando Lamas mentioned as possible male lead.

Lerner is the brother of Alan Jay Lerner, adaptor-lyricist of "My Fair Lady," which he produced here. He was unable to go through with plans to tour it through Latin America, but hopes to carry out such a project with "Annie," provided the political situation cools off in Central and South America.

Seeks West End House For Continued Runs Of Mermaid Theatre Hits

London, Sept. 8.

Only three months after opening the Mermaid Theatre as an off-West End operation, Bernard Miles is seeking a suitable West End house as a spot to which his Mermaid shows can transfer. "If I could get hold of the right theatre on a two-year lease I could pay $56,000 a year and still make a profit," says Miles.

That this is not mere blind optimism on the producer's part is shown by the success of his Mermaid venture. "Lock Up Your Daughters," his first production, has been such a click that he has already paid off the $47,600 building investment he had at the opening. He has also installed an $8,400 air-cooling system, built three new offices and erected a covered way to the restaurant.

The Mermaid is solidly booked until early October and at the moment has over $40,000 advance sale. Attendance at the 500-seat house averaged 98%. On a twice-nightly basis the house can gross around $8,000 a week.

Miles' main worry is that he has been unable to stick to his declared policy of a repertory theatre with limited runs. Announced for only 6 weeks, "Lock Up Your Daughters" has twice been extended and now will run until Dec. 5, when it will have to make way for "Treasure Island."

The new show is also expected to run far longer than was originally intended. "After that, I firmly intend to start the six-weeks-a-show system," says Miles, "but it would have been madness to take off 'Daugthers' while it could help us clear off our debts and improve facilities at the Mermaid."

"Lock Up Your Daugters" is expected to transfer either to the "new" Mermaid if it is acquired in time or to some other theatre. Meanwhile, fresh activities are planned for the Mermaid.

Atlanta Skeds 7 Shows, Biggest List in Years

Atlanta, Sept. 8.

The Atlanta Broadway Theatre League has six shows lined up for the 1959-60 season, the biggest lineup in years. Five productions will be presented at the 2,000-seat Tower Theatre, while the other entry, "My Fair Lady," has been booked into the 5,500-seat Municipal Auditorium.

The first of the offerings, "Two for the Seesaw," is scheduled to begin a three-performance run Oct. 5. "Odd Man In" is booked for Oct. 27-29, "Dark at the Top of the Stairs," Nov. 23-25; "Dear Liar," Feb. 18-20, and "Look Homeward, Angel," April 11-13. "Lady" is skedded for Feb. 18-20.

The Theatre League is under Atlanta Music Club sponsorship. Marvin McDonald is manager and J. Lee Friedman is the League's coordinator and promoter. The scale for season tickets is $26, orchestra and loges; $21, first five rows in the balcony; $15, last five rows in the balcony, and $11.50, gallery.

TCU to Preem 'Krasinska'; Sets Plays and Ballets

Forth Worth, Sept. 8.

Texas Christian Univ. department of theatre arts will produce a new play, "The Legend of Madame Krasinska," by Joel E. Turner and Rolan von Weber, next April 29. The drama, by the authors of "Phaedra," one of the biggest successes of the 1952 season, will be one of four major plays to be staged here during the 1959-60 season.

The others are "Arsenic and Old Lace," to open Oct. 23, and "Othello," and "Arms and the Man." Two ballet productions are also slated. "An Evening of Ballet" will open Jan. 8, and a children's ballet May 13.

Philly Booking Big Tryout List

Philadelphia, Sept. 8.

Philadelphia's precedence as a legit tryout town will probably continue during the 1959-60 season, which opens next week with three new shows arriving within five days. A total of 23 productions have thus far been scheduled for the season, including 20 tryouts.

Indicative of the lively public interest in the stage is the rush of subscribers for the Theatre Guild-American Theatre Society season. According to Lewis D. Cook, local subscription head, 13,000 have already signed up, with a month more to go before the list is closed. It's expected that the TG-ATS may surpass its 14,000 record of 1944, when "Oklahoma" was the big draw.

On the basis of money, the upcoming season will dwarf 1944, not only because it will include 10 shows, an increase of four, but due to the much higher boxoffice scale now in effect. The TG-ATS list opens with "The Gang's All Here," starring Melvyn Douglas.

The present bookings are as follows:

Sept. 10, "Gang's All Here," Forrest (TG-ATS).

Sept. 12, "The Miracle Worker," Locust.

Sept. 14, "Heartbreak House," Shubert.

Sept. 23, "Moonbirds," Walnut.

Sept. 26, "The Girls Against the Boys," Erlanger.

Sept. 28, "The Golden Fleecing," Locust.

Sept. 29, "Take Me Along," Shubert.

Oct. 5, "The Highest Tree," Forrest (TG-ATS).

Oct. 12, "The Tenth Man," Walnut.

Oct. 22, "Only in America," Forrest (TG-ATS).

Oct. 24, "Jolly's Progress," Locust (TG-ATS).

Oct. 26, "Saratoga," Shubert.

Oct. 27, "Fiorello," Erlanger (TG-ATS).

Nov. 9, "The Midnight Sun," Locust.

Nov. 12, "Time's Fool," Walnut (TG-ATS).

Nov. 23, "Odd Man In," Locust, and "The Pleasure of His Company," Forrest (TG-ATS).

Nov. 30, "Goodbye, Charlie," Walnut.

Dec. 14, "The Pink Jungle," Locust.

D[illegible] willow," Shubert.

Ja[illegible] 25, "A Mighty Man Is He," Walnut.

Feb. 15, "The Visit," Forrest (TG-ATS).

March 14, "J. B.," Locust (TG-ATS).

Toledo Civic Playgoers To Have 4-Show Season

Toledo, Sept. 8.

The Toledo Civic Playgoers Assn. will offer its members four shows this season. The organization, formed last year, has launched a membership renewal campaign to be followed by a general campaign Sept. 14. The TCPA offerings will be available to members only. No tickets will be sold at the b.o. after the close of the membership drive.

The organization has already set three of the four shows, which will be presented at the 2,400-seat Rivoli Theatre here. The bookings are "Mighty Man Is He," Nov. 16-17; "Mary Stuart," Dec. 14-15, and "Pleasure of His Company," Feb. 1-2.

Moss Hart's 'Act One' Smash

By ABEL GREEN

In this era of hand-wringing in print, film and television, Moss Hart's "Act One—An Autobiography" (Random House; $5) is a refresing antithesis. It is an honest, warm book, a confessional which only obliquely points up the travail of a Bronx-to-Broadway success story. It is a genuine valentine to the theatre and evidences on almost every page the passionate love of the now famous playwright-director for his life's calling.

"Act One" takes Hart up to his first click, "Once In A Lifetime," a 1929-1930 Broadway success that was replete with so much frustration and defeat that it is a wonder it registered so favorably. It would have reached the Broadway boards all right, but might have done so under fatally desperate circumstances, because of the frustrations with the script. Hart climaxes his autobiography with the play's opening, on the theory that a first success is the true climax of a career, and everything thereafter is elaboration. Recognizing that there is room for discussion on the point, and suggesting a possible sequel, he calls the finale of the book "Intermission."

George S. Kaufman is the hero of this book, to use the author's own terms, and a secondary hero must be the kindly, quizzical, cynical but understanding Sam H. Harris, who had a havvy manner of "talking through" the extraordinary plot hump, which all but defeated both Kaufman and Hart.

Bronx-to-Broadway

Hart's clinical closeup on himself is revealing and rewarding. He was a boy who had no childhood and a boyhood replete with poverty and concern for his family's very existence. And he confesses that his latter-day extravagances have been an adult grasping for the things he was denied in his adolescense.

His vision was of Broadway from the age of 10, although it was first through the eyes of an actor rather than a writer. When he started scribbling for the late Augustus Pitou, the king of legit roadshow one-nighters, split-weeks and weekstands, his mother benignly regarded it as some sort of "homework," never imagining that writing a play would have economic rewards.

Recalling his days as Pitou's office-boy, Hart reprises an almost forgotten era of the "live" American theatre. Pitou's booking sheet was his career and the "Railway Guide" was his bible as he trundled worthy and nondescript plays and companies in and out of the tank towns. The casts included such names as Chauncey Olcott, Fiske O'Hara, May Robson, Elisa Ryan, Joseph Regan and Gerald Griffin. The vehicles were written almost entirely by Anne Nichols, who later made a fortune with "Abie's Irish Rose," from which Pitou just missed being a millionaire by $5,000 for a 50% ownership.

As Pitou's office-boy, Hart was on the free list of most Broadway theatres and he absorbed everything. His first play was a flop, "The Beloved Bandit," under Pitou's aegis, but under the nom-de plume of "Robert Arnold Conrad," because the young author didn't dare reveal his identity. He now confesses, "My debut as a playwright was a portent of the future: I have been sick in the men's room every opening night of a play of mine in theatres all over the country."

A young ambitious director and writer, Edward Chodorov, steered Hart into the little-theatre and summer-camp producing-directing fields. Lorenz Hart, Garson Kanin, Arthur Kober, Phil Silvers, Dore Schary, Don Hartman and Danny Kaye were contemporaneous in the borscht circuit entertainment fields. But Hart's novitiate with a thieving partner in a shoddy Maine hotel is a sobering story in itself.

The summer camp business as a newly developed American institution of the 1920s and its functional day-to-day routine—and business—of keeping the camper-guests "interested" and happy is detailed with clinical perception. This runs the gamut from "the pots" (hopeless wallflowers) to the "command performances" for extra-curricular "tummling" (doing comedy routines) in the higher-priced VIP cabins for the gay stay-up-lates.

The life of a summer camp director embraced staging dramatic shows, al fresco revues (with camp talent, and scenes, jokes and comedy stolen from the current Broadway crop of musicals) to free tango lessons, handwriting character analysis and symposiums on "companionate marriage." Meantime, Hart was doing his "homework"—the writing at home which his mother somehow thought was, at the very least, irregular because whoever heard of making a living by staying home and scribbling?

Amidst his travail at the Half Moon Country Club in Vermont, he met a paying guest, Joseph M. Hyman. Neither knew at this critical moment, for Hart, that "from that time onward Joe Hyman would always be at my side." (Hyman has been the playwright's production associate over the years, his personal business manager, and trustee of his estate.)

In the ensuing seasons when Hart had a personal staff of 26 at the Flagler Hotel—"the Fontainebleau of the Catskills"—his position as "King of the Borscht Circuit was largely undisputed," he says. His chief assistant "was a solemn-faced young man of quiet but unswerving ambition, named Dore Schary . . . My chief competitor in the field was one Don Hartman, the social director of Grossinger's Hotel—a curious quirk of circumstance considering the fact that Schary was to become head of Metro-Goldwyn-Mayer and Hartman the head of Paramount Pictures."

Encouraged by Richard J. Madden of the American Play Co. he finally wrangled an introduction to Jed Harris, then the boy wonder of Broadway. With faith in "Once In A Lifetime" Hart gave up all the glory and security of "King of the Borscht Circuit" and attacked his play. His agonizing experiences with Harris—he doesn't spare that eccentric impresario for his petty cruelties to a novitiate or his renown as a close student of the dollar—finally led him to George S. Kaufman.

'Mr.' Kaufman

Throughout the sizeable (almost 50%) latter portion of "Act One" Hart always speaks of him as Mr. Kaufman. He refers to the things he learned at the master playwright's knee: his personal vagaries; the never-never wonderland of after-hours Broadway social existence; names in Beatrice and George Kaufman's inner circle of friends included Coward, Woollcott, Benchley, Dorothy Parker, Herbert Bayard Swope and such to-become-names as Chodorov, Oscar Serlin, Edward Eliscu, Preston Sturges and Archie Leach, "a disconsolate young actor whose gloom was forever dissipated when he changed his name to Cary Grant later on in Hollywood."

The meeting with Kaufman the first time at the latter's New York town house at 158 E. 63d St. and the spartan, workaday schedule of collaboration provide several affectionate and revealing chapters. It is perhaps as concise a "profile" on GSK in the 1930's one would want. Hart observes that Kaufman, "unlike most of us, was not driven by a savage necessity to be liked," he cared little for anybody's good or otherwise opinion and, as a result, his scowl and his glare made headwaiters cower and earthy mortals wilt. Kaufman was equally impressive as a talent, and Hart is unstinting in his admiration.

Hart's autobiog might well be a model for future first personal singular annotators. Its style is genuine, forthright and literate. Many details, closeups and anecdota attest the author's prowess of recall. He says frankly, "rehearsals are pure hell." When a play folds it is Hades in spades. Hart offers graphic closeups on other rituals of the theatre, from star, supporting cast and director behaviorism, to audience reactions, to the law that is special unto itself—the custom of cluttering up backsage post-premiere to call personally on the cast.

"Act One" is a memorable book. It should be a bestseller.

Off-Broadway producer **Marilyn Shapiro** is planning to make her Broadway managerial bow with **Bridget Boland's** "The Choice," which was presented in London in 1954, under the title, "The Prisoner." The same title was used for a film version by Miss Boland.

Tryouts Hypoing Road Activity; 'Heartbreak' $41,400 in D.C. Week

The list of road shows began its seasonal expansion last week with the well-attended opening in Washington of the pre-Broadway breakin of "Heartbreak House." The tryout roster will be increased this week by four shows, "Gang's All Here," in Philadelphia; "Golden Fleecing," in New Haven," and Happy Town" and "Take Me Along" in Boston.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

CHICAGO

Music Man, Shubert (MC-RC) (30th wk) ($5.50-$6.60; 2,100; $71,458). Almost $58,000. Previous week, $64,500.

LOS ANGELES

Gazebo, Biltmore (CD-RS) (1st wk) ($5-$5.50; 1,636; $53,000) (Tom Ewell, Jan Sterling). Over $13,700 for six performances. Previous week, $28,700 at the Opera House, Central City, Colo.

Oklahoma, Philharmonic Aud. (MC-RS) (2d wk) ($5.75-$6.50; 2,670; $79,800) (Helen Gallagher, Bobby Van, Jules Munshin). Almost $76,200 with Civic Light Opera subscription. Previous week, $75,800 with subscription.

SAN FRANCISCO

Say, Darling, Geary (MC-RS) (1st wk) ($5.50-$6; 1,550; $48,000) (Lisa Kirk, Orson Bean, Johnny Desmond). Opened Aug. 31 to three lukewarm reviews (Hodel, News-Call Bulletin; Knickerbocker, Chronicle; Morton, Examiner); Almost $30,500. Previous week, $22,000 at the Biltmore, Los Angeles.

West Side Story, Curran (MD-RS) (2d wk) ($5.75-$6.50; 1,758; $59,000). Almost $58,100 with Civic Light Opera subscription. Previous week, $57,800 with subscription.

TORONTO

Jubilee, Royal Alexandra (R) (3d wk) ($3.50; 1,525; $28,000). Almost $8,500. Previous week, $12,700. Folded last Saturday (5).

VANCOUVER

My Fair Lady, Auditorium (MC-RS) (1st wk) (Michael Evans, Diane Todd). Nearly $88,000. Previous week, $88,300 at the Orpheum, Seattle.

WASHINGTON

Heartbreak House, National (CD-T) (1st wk) ($4.95-$5.60; 1,677; $43,600) (Maurice Evans, Pamela Brown, Sam Levene, Diana Wynyard, Alan Webb, Diane Cilento, Dennis Price). Opened Aug. 31 to one favorable review (Carmody, Star) and two yes-no (Coe, Post; Donnelly, News); Almost $41,400 with Guild subscription (that did not top the National Theatre record set by "Sunrise at Campobello," which hit $44,237 with Guild subscription and then $45,570 without subscription).

Off-Broadway Shows

(Figures denote opening dates)

NEW YORK

Bee Hoo, E. Lynne, Th'tre East (9-8-59).
Boy Friend, Cherry Lane (1-25-58).
Connection, Living Th'tre (Rep) (7-15-59).
Enemy of the People, Actors (2-4-59).
Leave It to Jane, Sheridan Sq. (5-25-59).
Many Loves, Living Th'tre (Rep) (1-17-59).
Our Town, Circle in the Square (3-23-59).
Shaw Festival, Provincetown (5-26-59).
Threepenny Opera, de Lys (9-20-55).
Waltz of the Toreadors, Cricket (4-6-59).

SCHEDULED OPENINGS

Shakuntala, St. Marks (9-9-59).
Antigone, E. 74th St. (9-15-59).
Nasty Heart, Orpheum (9-16-59).
Song for Midnight, Jan Hus (9-17-59).
Three Sisters, Fourth St. (9-21-59).
Lend An Ear, Renata (9-24-59).
Confederates, Marquee (9-28-59).
Power of Darkness, York (9-29-59).
Villa Madame Vidac, Carnegie (9-30-59).
Vincent, Cricket (9-30-59).
Great God Brown, Phoenix (10-5-59).
Orpheus, Gramercy Art (10-5-59).
Burning Bright, Th'tre East (10-12-59).
Deirdre of Sorrows, Gate (10-12-59).
Mis-Guided Tour, Downtown (10-12-59).
Summer 17th Doll, Players (10-13-59).
All King's Men, E. 74th St. (10-15-59).
Deirdre of Sorrows, Gate (10-15-59).
U.S.A., Martinique (10-26-59).
No Trifling, St. Marks (11-9-59).
Dinny & Witches, 1 Sher. Sq. (11-17-59).

CLOSED

Mark Twain Tonight, 41st St. (4-6-59); closed last Sunday (6).

LOS ANGELES

Billy Barnes Revue, Las Palmas (10-13-58).
Cat on Hot Tin Roof, Valley (8-7-59).
Cold Wind, Players Ring (6-8-58).
Murder in Red Barn, LeGrand (8-25-59).

SCHEDULED OPENINGS

Tunnel of Love, Valley (9-11-59).
Girls in 509, Gallery (9-11-59).
Iceman Cometh, H'wood Centre (9-18-59).
Paint Fingers, Horseshoe (9-18-59).
Enemy of People, Civic (9-21-59).
Firebrand, Stage Society (9-25-59).
George Dillon, Players Ring (10-16-59).

Carnovsky as Shylock, Chi's Goodman Theatre

Chicago, Sept. 8.

The Goodman Memorial Theatre has signed Morris Carnovsky to open its 1959-60 season Oct. 30 in "Merchant of Venice." The actor will play Shylock with a student suporting cast. Show will be staged by Charles McGraw and will run two weeks.

With the $10,000 Ford Foundation grant turned over to the theatre by John Reich, the school's director, Goodman will book name stars for each of its six productions. Burgess Meredith is sought for "Enrico IV" and Eugenie Leontovitch for William Saroyan's "The Cave Dwellers."

AMERICAN BARD FEST SUBSIDES TO $26,200

Stratford, Conn., Sept. 8.

Business dived for the American Shakespeare Festival last week. The gross was $26,200 for two performances each of "Midsummer Night's Dream" and "All's Well That Ends Well," three of "Merry Wives of Windsor" and one of "Romeo and Juliet." The previous week's take for the same performance breakdown was $42,800.

The season at the 1,453-seater ends this week with three performances each of "Wives" and "All's Well" and one each of "Romeo" and "Dream."

B'way Costs

Continued from page 53

above that figure for numerous Broadway productions.

"Sound" is capitalized at $400,000, as is the upcoming "Saratoga." "Gypsy," which opened on Broadway late last season, was budgeted at $420,000, including 20% overcall. The actual cost of producing the Ethel Mermanstarrer reached $435,951, however. The incoming "Take Me Along" is capitalized at $325,000, with provision for 25% overcall, which, if demanded, would hike the financng to $406,250.

The situation in operating expenses is the same. The weekly break-even of a major musical show 10 years ago was about $30,000. The running nut for the same song-and-dancer today is apt to be around $40,000. Since "circulation" or "turnover" in the theatre is fixed (the number of performances per week can't be increased and even if larger theatres were feasible the economics of new-theatre consiruction are practically impossible), the only way for Broadway to meet the inflationary spiral is too keep boosting ticket prices.

The regular orchestra top on "Sound" will be $9.20 (the mezzanine will be $8.35). The top on "Saratoga" at the Winter Garden Theatre, N.Y., will be $8.60 weeknights and $9.20 weekends. The top on "Take Me Along" at the Shubert Theatre, N.Y., will be $8.60 weeknights and $9.40 weekends.

Prices Going Up!

Of the current Main Stem musicals, "Gypsy," at the Broadway Theatre, is scaled to an $8.60 top weeknights and $9.40 weekends. "Destry Rides Again," at the Imperial, has the same scale as "Take Me Along." "Redhead," at the 46th Street Theatre, has a straight $9.20 divan top, with orchestra seats going for $8.60. "Flower Drum Song," at the St. James; "La Plume de Ma Tante," at the Royale; "Music Man," at the Majestic, and "My Fair Lady," at the Hellinger, all have a straight $8.05 top.

The result of upped b.o. is believed to be a steady shrinking of the theatregoing public, which is obviously unhealthy. On the other hand, the public which still patronizes Broadway apparently more than makes up in eagerness and wealth (or at least spend-willingness) for steadily declining numbers. So shows make more (or lose more) than ever. Whether the higher earnings offset the lower purchasing power of the dollar is another matter.

'Our Town' Record $6,655 Finale at Williamstown

Williamstown, Mass., Sept. 8.

A record $6,655 gross for six performances for "Our Town," with author Thornton Wilder featured as the Narrator, at the 479-seat Williamstown Summer Theatre, ended the possibility the strawhat might finish in the red for its fifth season. The final audit is expected to show a break-even. Theatre made a small profit last year.

"Our Town" topped the previous record of $6,617 set by "No Time For Sergeants" in seven performances in 1958. The previous week's total, for "Pygmalion," was $4,500. Williamstown's season was eight weeks.

'King and I' Big $28,000, Cincy Shubert Extends; Playhouse Ends Season

Cincinnati, Sept. 8.

Cincinnati Star Theatre's first season of Broadway productions in the 2,000-seat Shubert has been extended from eight to 10 weeks by Douglas Crawford and William Brennan. They added "Kiss Me Kate" and "Show Boat" to follow "Carousel" with Julius La Rosa, ending Sept. 27. "Student Prince" with Robert Rounseville is current. Next week, "Guys and Dolls," with Gene Nelson and Harold Lang.

The operation hit a peak gross of close to $28,000 last week on "The King and I," with Patricia Morison. Scale is $1 to $3.

Mark Kroll's Summer Playhouse theatre in the round closed its second 14-week season last week with Stuart Bishop's "Babylon By Candlelight," starring Lyle Talbot and Priscilla Morrill. Morry Efron, general manager, tabbed the season "very pleasant" in announcing "a bigger" return next year. Kroll's 1,450-seat tent opry, in suburban Montgomery, O., next to his swank Fox & Crow restaurant, had a $1-$1.90 scale. Playhouse stars included Bert Wheeler, Vera Ellen, Frank Fay, Robert Middleton, Francis X. Bushman, Joe E. Brown, Larry Parks, Betty Garrett, Lizabeth Scott and Basil Rathbone.

Crawford stated that he has abandoned plans of producing in the Geary, San Francisco, because of "inability to obtain suitable properties." He added that he may be co-producer of a revival of "On the Town" in that city and a West Coast tour.

Another Crawford statement is that he is set to do a revue in London with Ronny Graham as director and rehearsals to start March 1.

Touring Shows

(Sept. 7-20)

Gang's All Here (tryout) (Melvyn Douglas)—Forrest, Philly (10-19).
Gazebo (Tom Ewell, Jan Sterling)—Biltmore, L.A. (7-19).
Golden Fleecing (tryout)—Shubert, New Haven (9-12); Wilbur, Boston (14-19).
Happy Town (tryout)—Colonial, Boston (10-19).
Heartbreak House (tryout) (Maurice Evans, Pamela Brown, Sam Levene, Diana Wynyard, Alan Webb, Diane Cilento, Dennis Price)—National, Wash. (7-12); Shubert, Philly (14-19).
Miracle Worker (tryout) (Anne Bancroft)—Locust, Philly (14-19).
Music Man (2d Co.)—Shubert, Chi (7-19).
My Fair Lady (2d Co.) (Michael Evans, Diane Todd)—Aud., Vancouver (7-12); New Jubilee Aud., Edmonton (14-19).
Oklahoma (Coast Co.) (Helen Gallagher, Bobby Van, Jules Munshin)—Philharmonic, L.A. (7-19).
Say, Darling (Coast Co.) (Lisa Kirk, Orson Bean, Johnny Desmond)—Geary, S.F. (7-19).
Sunrise at Campobello (Ralph Bellamy)—Hartman, Col. (16-19).
Take Me Along (tryout) (Jackie Gleason, Walter Pidgeon, Eileen Herlie)—Shubert, Boston (9-19).
West Side Story—Curran, S.F. (7-19).

London Shows

(Figures denote opening dates)

Aspern Papers, Queen's (8-12-59).
Blue Magic, Prince Wales (2-12-59).
Clown Jewels, Vic. Palace (3-5-59).
Complaisant Lover, Globe (6-18-59).
Darling Buds of May, Saville (9-2-59).
Farewell, Eugene, Garrick (6-3-59).
Fine Fettle, Palace (8-6-59).
Five Finger Exercise, Comedy (7-16-58).
French Mistress, Princes (6-4-59).
Grass Is Greener, St. Mart. (12-2-58).
Hostage, Wyndham's (6-11-59).
Irma La Douce, Lyric (7-17-58).
Lock Up Daughters, Mermaid (5-28-59).
Look After Lulu, New (7-29-59); transferred Tuesday (8) from the Royal Ct.
Merry Widow, Coliseum (9-1-59).
Mousetrap, Ambassadors (11-25-52).
My Fair Lady, Drury Lane (4-30-58).
One To Another, Apollo (8-19-59).
Pleasure His Co., Haymarket (4-23-59).
Quartet for Five, Arts (8-19-59).
Raisin in the Sun, Adelphi (8-4-59).
Ring of Truth, Savoy (7-16-59).
Roar Like a Dove, Phoenix (9-25-57).
Roots, Duke of York's (7-30-59).
Salad Days, Vaudeville (8-5-54).
Simple Spyman, Whitehall (3-19-58).
Sound of Murder, Aldwych (8-5-59).
Taste of Honey, Criterion (2-10-59).
Unexpected Guest, Duchess (8-12-58).
West Side Story, H. Majesty's (12-12-58).

SCHEDULED OPENINGS

Repertory, Old Vic (9-3-59).
Quiz Kid, Lyric Hamm. (9-8-59).
Ark, Westminster (9-8-59).
Cronked Mile, Cambridge (9-10-59).
Shifting Heart, Duke York's (9-14-59).
Ginger Man, Fortune (9-15-59).
From the French, Strand (9-16-59).
Cock-A-Doodle, Royal Ct. (9-17-59).
Rosmersholm, Royal Ct. (11-16-59).

CLOSED

Let 'Em Eat Cake, Cambridge (5-6-59).

B'way Sags, But Merm, 'Plume' SRO; 'Fair Lady' $67,800, 'Drum' $63,400, 'Majority' $41,500, 'Raisin' $38,900

Broadway had a setback last week after climbing the previous stanza. Receipts dropped for most shows. Business started off slowly and picked up over the weekend. Boxoffice activity this frame is expected to follow the same pattern. Business for those shows playing special Labor Day matinees was good, but attendance for the evening performances was generally weak.

There were only two sellouts last week, "Gypsy" and "La Plume de Ma Tante."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Billy Barnes Revue, Golden (R) (5th wk; 39 p) ($4.85; 800; $22,000). About $9,000. Previous week, $10,800. Closes Sept. 26.

Destry Rides Again, Imperial (MD) (20th wk; 156 p) ($8.35-$9.40; 1,427; $67,500) (Andy Griffith, Dolores Gray). Almost $45,700. Previous week, $51,500.

Flower Drum Song, St. James (MD) (40th wk; 320 p) ($8.05; 1,615; $63,752). Nearly $63,400. Previous week, $63,800.

Gypsy, Broadway (MC) (16th wk; 123 p) ($8.60-$9.40; 1,900; $83,000) (Ethel Merman). Back to $82,900. Previous week, $78,400 with Miss Merman's understudy, Jane Romano, subbing for three performances missed by the star.

J.B., ANTA (D) (39th wk; 308 p) ($6.90; 1,185; $46,745) (Christopher Plummer, Basil Rathbone, James Daly). Nearly $21,100 with two-for-ones. Previous week, $23,600 with two-for-ones.

La Plume de Ma Tante, Royale (R) (39th wk; 311 p) ($8.05; 1,050; $44,500) (Robert Dhery). Another $45,000.

Majority of One, Shubert (C) (29th wk; 232 p) ($6.09; 1,453; $53,000) (Cedric Hardwicke, Gertrude Berg). Nearly $41,500. Previous week, $45,800.

Music Man, Majestic (90th wk; 716 p) ($8.05; 1,626; $71,000). About $63,000. Previous week, $70,300.

My Fair Lady, Hellinger (MC) (182d wk; 1,451 p) ($8.05; 1,551; $69,500) (Edward Mulhare, Pamela Charles). Nearly $67,800. Previous week, $70,500.

Pleasure of His Company, Music Box (C) (46th wk; 366 p) ($6.90; 1,101; $38,000) (Cyril Ritchard, Cornelia Otis Skinner, Charlie Ruggles, Walter Abel). Almost $18,600. Previous week, $20,500.

Raisin in the Sun, Barrymore (D) (26th wk; 206 p) ($6.90; 1,067; $41,087). Almost $38,900 with Ossie Davis taking over Sidney Poitier's starring assignment. Previous week, $41,800.

Redhead, 46th St. (MD) (30th wk; 236 p) ($9.20; 1,297; $62,410) (Gwen Verdon). Over $45,200. Previous week, $50,600.

Sweet Bird of Youth, Beck (D) (26th wk; 207 p) ($6.90; 1,280; $47,963) (Paul Newman, Geraldine Page, Sidney Blackmer). Over $37,300. Previous week, $38,800. Featured player Rip Torn will succeed Newman when he withdraws from his costarring assignment Jan. 2.

Two For the Seesaw, Booth (CD) (86th wk; 684 p) ($6.90; 780; $32,300) (Hal March, Lee Grant). Almost $12,800 with twofers. Previous week, $13,100 with twofers. Jeffrey Lynn succeeds March tomorrow (Thurs.).

World of Suzie Wong, Broadhurst (D) (47th wk; 375 p) ($6.90; 1,214; $47,400). Nearly $24,600 with twofers. Previous week, $28,000 with twofers.

Miscellaneous

Once Upon a Mattress, Phoenix (MD) (17th wk; 136 p) ($4.60; 1,150; $29,382). Over $20,000. Previous week, $17,400.

Franz Spencer's "The Villa of Madame Vidac," which opened in Vienna last March, is scheduled to bow Sept. 30 at the Carnegie Hall Playhouse, N.Y., under the production auspicies of **Carroll** and **Harris Masterson**. **Irl Mowery** will direct.

Joan Fontaine Fair 19G In 'Hilary,' Wallingford

Wallingford, Sept. 8.

"Hilary," starring Joan Fontaine, grossed a so-so $19,000 in seven performances last week at the 2,219-seat Oakdale Musical Theatre here. Featured player Philip Bourneuf was out ill, with stage manager Frank Gero subbing. The previous week's take was $22,500 for six performances of "Janus," starring Jane Russell.

The season ends this week with "Can-Can," starring Genevieve. The top at the tent is $3.60 Monday-Tuesday, $3.85 Wednesday-Thursday and $4.20 Friday-Saturday.

NIPPON DANCE TROUPE PULLS 108G ON COAST

Hollywood, Sept. 8.

"Takarazuka Dance Theatre," on American tour from Japan, chalked up a huge $97,600 in seven performances at the Shrine Auditorium here last week, scaled to a $4.50 top.

For a singleton appearance at the Santa Monica Civic Auditorium preceding the L.A. stand, the troupe did $9,200 for a combined $106,800 total in this area. Unit does a week in Chicago before three weeks at New York's Metropolitan Opera House.

Frankfurt Servicemen's Theatre in the Black

Frankfurt, Sept. 8.

The Frankfurt Playhouse, believed to be the only American strawhat in Europe, has finished its 11th season in the black. It presented "Visit to a Small Planet," "Guys and Dolls," "Death of a Salesman," "Blithe Spirit" and "Bad Seed" in a converted film theatre at a 50c top, with fair-to-good attendance for approximately break-even receipts.

The group, sponsored by the Frankfurt Post Special Services, consists of servicemen on special duty, and their wives and children.

Wash. Legit

Continued from page 53

Current, through next Saturday (12), "Heartbreak House" (TG-ATS subscription).

Sept. 21-Oct. 3, "Cheri."

Oct. 4-17, "Flowering Cherry."

Oct. 28-Nov. 14, "Loss of Roses" (the production rehearses in the theatre Oct. 19-27).

Nov. 16-28, "Five Finger Exercise" (TG-ATS).

Nov. 30-Dec. 5, "Midnight Sun."

Dec. 7-19, "Pleasure of His Company" (TG-ATS).

Dec. 21-Jan. 2, "Jolly's Progress."

Jan. 4-16, "Marriage-Go-Round."

Jan. 18-30, "Mary Stuart" (TG-ATS).

Feb. 1-13, "The Visit" (TG-ATS).

Feb. 15-27, "Andersonville Trial."

Feb. 28-March 12, open.

March 14-26, "Look Homeward, Angel."

March 28-April 9, open.

April 11-23, "Dark at the Top of the Stairs."

April 25-June 11, open.

June 13, "My Fair Lady" for 12 weeks (TG-ATS).

Scheduled B'way Preems

Much Ado, Lunt-Fontanne (9-17-59).
Yves Montand, Miller's (9-22-59).
Gangs All Here, Ambassador (10-1-59).
Great God Brown, Coronet (10-6-59).
Happy Town, 54th St. (10-7-59).
Moonbirds, Cort (10-7-59).
Drop of a Hat, Golden (10-8-59).
Cheri, Morosco (10-12-59).
Golden Fleecing, Miller's (10-15-59).
Heartbreak House, National (10-18-59).
Miracle Worker, Playhouse (10-19-59).
Warm Peninsula, Hayes (10-20-59).
Flowering Cherry, Lyceum (10-21-59).
Take Me Along, Shubert (10-22-59).
Girls Against Boys, Alvin (10-27-59).
Highest Tree, Longacre (11-4-59).
Tenth Man, Booth (11-5-59).
Sound Music, Lunt-Fontanne (11-12-59).
Only in America, Cort (11-19-59).
Fiorello, Broadhurst (11-23-59).
Loss of Roses, Coronet (11-26-59).
5 Finger Exercise, Music Box (12-2-59).
Silent Night, Morosco (12-3-59).
Saratoga, Winter Garden (12-7-59).
Time's Fool, ANTA (12-8-59).
Goodbye Charlie, Lyceum (12-16-59).
Pink Jungle, Plymouth (1-11-60).
Greenwillow, Alvin (2-4-60).

Shows Out of Town

Heartbreak House

Washington, Sept. 1.

Maurice Evans-Robert L. Joseph revival of [illegible] comedy by Bernard Shaw; production, Harold Clurman; scenery and lighting, Ben Edwards; costumes, Frosch; Wittop. Stars Maurice Evans, Pamela Brown, Sam Levene, Diana Wynyard, Alan Webb, Diane Cilento, Dennis Price, Patrick Horgan, Jane Rose, Sorrell Booke. Opened Aug. 31, '59, at the National Theatre, Washington.

Ellie	Diane Cilento
Nurse Guinness	Jane Rose
Capt. Shotover	Maurice Evans
Lady Utterwood	Pamela Brown
Mrs. Hushabye	Diana Wynyard
Mazzini Dunn	Alan Webb
Hector Hushabye	Dennis Price
Boss Mangan	Sam Levene
Randall	Patrick Horgan
Burglar	Sorrell Booke

One of the sage Ayot St. Lawrence's more thoughtful but less entertaining plays, "Heartbreak House" has been tastefully staged by Harold Clurman, with seven stars working in well designed ship-like house setting by Ben Edwards.

But the elementary question is whether the play deserves such quality treatment in the first place. The answer, for the time being anyway, is negative.

Shaw filled "Heartbreak House" with symbolism and philosophy at a time when he must have been more intrigued with the thought of being remembered in Bartlett's quotations than in writing stageable plays. Even with Maurice Evans, Pamela Brown, Sam Levene (who almost steals the show), Diana Wynyard (who almost does, too) and the others, the piece is short of mass entertainment.

Symbolism is, of course, heavy in this play, and the wit is sparse. Today's jet-propelled world, with destination moon in mind, is too involved to backtrack to the World War I era for a thin exploration of the foppishness of England's idle class. The play's tediousness lies massively heavy and its occasional moments of delight don't compensate.

Evans gives the lead all that his lines permit. Miss Brown, billed second, has a role which demanded little of her talents. It is for as long as it lasts Miss Wynyard's and Levene's show, with Diane Cilento also a standout.

Alan Webb's part is not sufficient to justify an actor of his calibre, but of course he fills it well. In the featured roles Sorrell Booke stirs the audience into a big hand as the burglar.

This is a doubtful Broadway prospect and what can you do when you choose the wrong Shaw play? Who could dance all night after this one? *Carp.*

Much Ado About Nothing

Boston, Sept. 1.

Cambridge Drama Festival, Inc. (by arrangement with Producers Theatre) presentation of three-act comedy by William Shakespeare. Executive producer, William Morris Hunt; direction, John Gielgud; assistant director, Myles Eason; decor and costumes, Mariano Andreu; artistic supervision, Michael Wager; music, Leslie Bridgewater; dances, Pauline Grant; costumes, Ray Diffen. Stars John Gielgud, Margaret Leighton, Michael MacLiammoir; features George Rose, Malcolm Keen, Jean Marsh, Barrie Ingham, Betsy von Furstenberg, Hurd Hatfield. Opened Aug. 25, '59, at the Metropolitan Boston Arts Center Theatre, Boston; $4.50 top.

Don Pedro	Michael MacLiammoir
Don John	Hurd Hatfield
Claudio	Barrie Ingham
Benedick	John Gielgud
Leonato	Malcolm Keen
Antonio	Herbert Ranson
Balthasar	Jonathan Anderson
Borachio	Paul Sparer
Conrade	Mark Lenard
Friar Francis	David King-Wood
Dogberry	George Rose
Verges	Donald Moffat
Sexton	Barry Macollum
Boy	Willie Wade
Watchmen	Graham Jarvis, Howard Fischer
Messenger	Donald Moffat
Hero	Jean Marsh
Beatrice	Margaret Leighton
Margaret	Betsy von Furstenberg
Ursula	Virginia Robinson
Watch	Theodore Tenley, Joseph Ponazecki
Pages	Edward Moor, Ralph Williams, Louis Negin, John Valva, Arthur Teno Pollick, D. F. Gilliam
Ladies	Juliette Hunt, Joan Hackett, Fay Tracey, Elizabeth Winship
Lords	Neil Vincent, Allessandro Giannini, David Thurman, Martin Hirschberg, Donald Barton, Richard Buck, Joseph Hoover, Peter deVise.

As the third and final of the three Shakespeare revivals at the 1,800-seat Metropolitan Boston Arts Center Theatre on the Charles River, "Much Ado About Nothing" is standout. A new sound system and new lighting have been installed for this production, and the three-quarter stage used for "Twelfth Night" and "Macbeth" has been converted to a proscenium stage.

John Gielgud, in a flawless portrayal, is a memorable Benedick, and Margaret Leighton matches as Beatrice. William Morris Hunt and his Cambridge Drama Festival have presented a big and distinguished bit. The production of "Much Ado," the first Gielgud in this hemisphere (first produced at Shakespeare Memorial Theatre, England, season of 1949) is not to be construed as summer theatre per se. Rather, it marks the opening of the legit season here, a pre-Broadway run through Sept. 12, after which it goes to the Lunt-Fontanne Theatre, N. Y., for a limited engagement.

Gielgud gives a stylish, powerful, witty performance. Also, his direction is well paced, and the piece moves forward with excitement, although a few scenes need tightening. Miss Leighton is a full-blooded Beatrice who romps and enthralls with a glance or word or shrug. Michael MacLiammoir is a dignified Don Pedro, and Hurd Hatfield a forceful monster as Don John.

George Rose brings fresh and rollicking comedy to the role of Dogberry. Playing it in clarion bell voice, clad in brilliant yellow costume of Falstaffian proportions, Rose waddles and malaprops avertingly. Barrie Ingham is fine as Claudio, Jean Marsh a charming Hero, Betsy von Furstenberg and Virginia Robinson properly feminine and flighty as attendants, and Donald Moffat has a good bit as the doleful scarecrow foil to Rose's Dogberry.

Settings and costumes designed by Mariano Andreu rate plus. Ingenious two level sets are maneuvered on slides locking in center stage and exteriors open in sections revealing interiors. Costumes, executed by Ray Diffen, are sumptuous and brilliant. *Guy.*

Opera Review

Alexandra

(National Opera, Tel Aviv)

Tel Aviv, Aug. 17.

A new opera, "Alexandra," by Israeli composer Menahem Avidom and librettist Aharon Ashman, has just been produced by the Israel National Opera at its tiny house here. The piece is based on the Jewish revolt against the Greeks in Palestine in the first century B.C.

The title character is the only surviving member of the Maccabeans. Her daughter has been killed by her royal husband, Herod, the Edomite king, on a false suspicion of adultery. The monarch has fallen ill after the execution, and the opera shows Alexandra's fight against the throne and her attempts to free her country from the oppressors. She is condemned to death, but on her way to the execution she hears the confident song of the rebellious people.

The dramatic story is well told in six scenes, and Avidom, heretofore known chiefly for his lighter symphonic works, has composed a multi-colored score of effective contracts. It calls for a cast of 13, plus chorus and full orchestra.

The Kol Zion and State Broadcasting Service presented a concert version of the score in Jerusalem three years ago, but this is the premiere opera production. George Singer conducted, Edis de Philipe staged, Anatol Lupigad designed the scenery and U.S. choreographer Anna Sokolow guest-staged the dancing. Naomi Pinkus, Rema Samsonov, Emanuel Menkes, Yacov Roden and Josef Pollak sang the principal roles.

STORROWTON TENTER CLICKS FIRST SEASON

Hartford, Sept. 8.

The first season of the Storrowton Music Fair, on the grounds of the Eastern States Exposition at nearby West Springfield, Mass., was a success, according to Wally Beach, its founder and general manager. He expects to return a substantial dividend to the 82 varied investors this fall.

The windup week ending last Saturday (5), offering "Oklahoma" was a solid sellout. Although Beach declines to reveal actual figures, the gross is believed to have been about $30,000 for the week.

The 2,000-seat tent played 12 weeks and 10 shows, with "Oklahoma" its top grosser. The second was "Bells Are Ringing," with Jane Morgan.

On the basis of this years experience, Beach says the tenter will play only musicals hereafter. One play, "The Law and Mr. Simon," starring Menasha Skulnik, was a letdown. So was "Carmen Jones," which was figured too highbrow music for here.

The house was scaled at $1.25 through $3.25 weeknights, with a $3.75 top Friday and Saturday nights. It's figured that it cost about $175,000 to get the operation underway this semester and that the weekly nut was $16,000-$18,000.

Buffalo Plans Season; 4 Will Include 'Stairs'

Buffalo, Sept. 8.

The Broadway Theatre League of Buffalo will launch its season at the Lafayette Theatre here with a two-performance stand Oct. 1-2 of "Dark at the Top of the Stairs."

A total of four shows are slated.

Dance Review

Takarazuka Dance Theatre

Los Angeles, Sept. 3.

Community Civic Music Assn. (Moss & Hayman) in association with Albert B. Guss, presentation of Japanese dance group. Musical director, Ken Takahashi; production co-ordinator, David Haber; directors, Tetsuzo Shirai, Shiro Takagi, Shigenori Utsumi; guest conductor, Emerson Buckley. Opened Sept. 2, '59, at the Shrine Auditorium, L.A.; $4.50 top.

Cast features Otome Amatsu, Miss Uchibuki, Hikaru Kuroki, Mayumi Azusa, Hanayo Sumi, Yuko Hama; also includes Hayami Kiyokawa, Rie Hanazora, Snibuki Maho, Minake Toki, Tsukiko Ariake, Namiko Tamagawa, Setsuko Mizuhara, Sakuya Konohana, Mifune Asanagi, Chiho Asadori, Jun Chinami, Noboru Uchinoe, Michiyo Ayukawa, Toyomi Ruri, Hisako Misuzu, Chiyoko Natsunomiya, Taeko Asuka, Mari Konoe, Yuko Takachiho, Chigako Narumi, Midori Matsuno, Asaji Sono, Ayako Natsu, Reiko Waka, Sakura Kamo, Miho Fujisato, Akemi Yoshizuki, Midori Ozora, Yuri Hinatsu, Kazumi Takada, Shikime Shirayuki, Minako Matsushima, Obune Amano, Mitsuru Ayukaka, Yagoi Maki, Kasumi Hatsukawa.

Japan's Takarazuka dance troupe, now on its first American tour, is an unlikely combination of Kabuki, oriental Morris dances and the Radio City Music Hall. With the current craze for foreign dance presentations, Takarazuka would stand a good chance of cleaning up if it is properly exploited. It seems to have been handicapped by opening on the Coast and working east rather than starting with the sort of news splash possible in New York.

Takarazuka is not, in the main, serious dance, so it cannot be evaluated on the same level as the Moiseyev or Bolshoi. Although the costuming is purely Japanese, most of the music is western or westernized and the aim is frankly at popular appeal. It's a kind of high-class vaude, the pop approach to classical dancing, a la Harriet Hoctor.

The company is composed of 42 dancers, all female. Its program is divided into three acts and 19 scenes, ranging from elaborate production numbers to solos by featured performers. The moods range from comedy to pathos. The unquestioned hit of the show is Otome Amatsu, who has been with the comedy an incredible 40 years. Miss Amatsu seems as lithe as any of her more youthful colleagues and in technique and proficiency is an exceptional dance mime.

Most of the numbers tell stories, as in classical western ballet. Each number is accompanied by a pair or trio of singers who apparently give the background or action of the dance. For non-Japanese spectators, a thorough reading of the program notes is indicated. At that, however, it isn't any more difficult to follow the dance stories than to interpret the ballet plot of whatever nationality. As with the Moiseyev, the dancers call out to each other, and once or twice for comedy effect the young women of the Takarazuka speak in English.

Inevitably, in any dance group of only one sex, monotony sets in. Although the Takarazuka females occasionally portray men (and in the kimono that is the general garb, do so acceptably) there is a lack of conflict or romantic interest. Also, although some of the production numbers have pageantry, the costuming and the restraint of Japanese dance tradition, prevents any dashing individual work or any sweeping dance line.

The costumes are sumptuous, of real fabric, not theatrical substitutes. The scenery, adapted for the American tour, is often striking, but much of it didn't get a fair chance at the Shrine Auditorium here. Sometimes it was mixed with dingy, rusty side curtains and otherwise undermined. In a small house, or one more suited to theatrical presentations, it would be more effective. As to the costuming, while the dancers themselves are a remarkably pretty group of young women, their attributes below the chin are a well-swathed secret.

The music, credited to various Japanese composers, has little that sounds purely Oriental. Much of it is derivative of everything from Tschaikowsky to Cugat. The orchestra at the Shrine was well-disciplined, but could have had a bigger sound and more flash. *Powe.*

Inside Stuff—Legit

A recent report from San Francisco that N.Y. Times drama critic Brooks Atkinson was expected there to attend the scheduled opening Sept. 22 of the Actors Workshop production of "The Plaster Bambino," apparently stemmed indirectly from W. McNeil Lowry, of the Ford Foundation. According to Workshop members, Lowry assured them that Atkinson would be present. Since VARIETY's publication two weeks ago of the critic's statement that he'd never heard of the matter and had no intention of covering it, Workshop members say Lowry has told them he'll try to persuade Atkinson to review the show.

This is the latest of several instances of Atkinson being reported as intending to attend and review regional productions of new plays sponsored by the Ford Foundation. In previous cases, too, the Times critic learned of the rumors indirectly, having given no indication of even considering such trips. In at least one such instance a production in Louisville, Atkinson hadn't received an invite or even heard of the play.

In the case of "Plaster Bambino," the Ford Foundation is subsidizing not only the Actors Workshop production, but is putting up the money for the two guest-stars, Burgess Meredith and Viveca Lindfors.

(Atkinson received a letter from Lowry yesterday (Tues.) explaining that Frisco Actors Workshop heads must have misunderstood him about the prospect of him (Atkinson) covering "Bambino" and enclosing a schedule of all Foundation-sponsored productions.—Ed.)

The resignation of John Houseman as artistic director of the American Shakespeare Festival Theatre, Stratford, Conn., "deeply shocked" the ASFT acting company, according to a statement issued last week. The company, in lauding Houseman's "creative leadership over the past four years," added, "it is our carefully considered opinion that he is principally responsible for the growth and success of the American Shakespeare Festival during his years as artistic director." "We regret" the statement continued, "that the differences which have arisen between Houseman and the board of trustees, who share similar hopes for a national company, have led to a severing of their relationship. It deprives the American Shakespeare Festival of the continuity in artistic direction which this company, on the threshold of maturity, so vitally requires."

Mawby Green, co-author with Ed Feilbert, of "French Postcards," says plans are still pending for a touring production of the French farce. It was recently reported from Lancaster, Pa., that local producer Bernard Z. Schantzer had dropped the project. According to Green, the play, adapted from Jean de Metz's "Le Bete du Chambre" ("Bedroom Fool"), did break-even business on its recent week's try-out at the Fulton Theatre in Lancaster. Schantzer, who presented the comedy there as part of his summer stock operation, has until next Tuesday (15) to exercise his option for a touring production. The decision on going ahead, Green says, depends on available financing.

Off-Broadway is fighting the new Actors Equity rules. George Moskowitz, counsel for the League of off-Broadway Theatres and Producers, Inc., warned the union in a letter last week, "The League will seek whatever legal redress is available to it, including but not limited to proceedings before the National Labor Relations Board to secure recognition as the legally constituted bargaining representative of its members." The action was sparked by the new off-Broadway regulations, which Equity put into effect Sept. 1. The attorney states in his letter that the League "has not approved" the rules changes "unilaterally imposed" by the union.

Shows Abroad

Stranger, Beware

Dublin, Aug. 18.

Abbey Theatre presentation of three-act (two scenes) comedy-drama by Tomas Coffey. Direction, Ray MacNally; settings, Tomas McCann. Stars Geoffrey Golden, Angela Newman, Eddie Golden, Patrick Layde. Opened Aug. 17, '59, at Abbey (formerly Queen's) Theatre, Dublin.

Paudeen	Derry Power
Nellie	Eithne Lydon
Michael Joyce	Patrick Layde
Ned O'Keeffe	Vincent Dowling
Molly O'Keeffe	Angela Newman
Sgt. Courtney	Geoffrey Golden
Guard Jim Crean	Peadar Lamb
Father Mackey	Michael Hennessey
Willie the Post	Harry Brogan
Kieran Doyle	Eddie Golden
Sheila Doyle	Eileen Crowe
Tom Doyle	Frank Moran
Mrs. O'Brien	Brid Lynch
Maureen O'Brien	Aideen O'Kelly
Hiker	Liam Foley
Patsheen Mike	Michael O'Brien
Jubilee Nurse	Maire Kean
Others	Philip Flynn, T. P. McKenna

When the local rumpot, a hero of bygone days, is found with his head stove in and his daughter's money-box stolen the stranger who visited the village of Ballycullen was a natural suspect, particularly when he was caught with the loot in his bag. The yokels, impatient of normal processes of law, are starting on a lynching party, but as often happens, when a stone is kicked aside quite a lot of life is found beneath.

In this first play Tomas Coffey reveals a knowledge of people, and while some of his points are heavily made, the piece is absorbing, both as comedy and drama.

As the police sergeant Geoffrey Golden is the dominant player, a little weary of village life and far more weary of his assistant's reading of detective stories, but serious and persistent without being a "heavy." As his assistant, Peadar Lamb has just the right amount of comedy.

Angela Newman as a drunkard's unhappy daughter who becomes a virago leading the would-be lynchers, gives a fully-developed characterization, while Eileen Crowe as a long-tongued biddy and Brid Lynch as a village snob contribute believable performances. Patrick Layde's quiet schoolmaster in love with the rumpot's daughter has the air of foreboding, and there is a barkeep of smooth talk and greed in the larger-than-life playing of Eddie Golden.

Ray MacAnally, formerly an actor with the Abbey, has staged "Stranger, Beware" as his first such chore, doing a creditable job of handling his large cast and building the personalities of the characters. Thomas McCann's settings, a village corner and the police station interior, are effectively realistic.

"Stranger" has weaknesses of construction, but it combines the elements of comedy and tragedy sufficiently to provide good entertainment which should should settle for a run. Chances for export seem reasonable, as the playwright's villagers are much the same as in remote communities anywhere. *Mac.*

Darling Buds of May

London, Sept. 3.

Minster Productions presentation of three-act (six scenes) comedy by H. E. Bates. Direction, Jack Minster; decor, Timothy O'Brien; lighting, Richard Pilbrow. Stars Elspeth March, Peter Jones. Opened Sept. 2, '59, at the Saville Theatre, London; $2.80 top.

Pop Larkin	Peter Jones
Ma Larkin	Elspeth March
Montgomery	John Symonds
Primrose	Amanda Coxell
Petunia	Delen Scott
Zinnia	Penelope Hamilton Bell
Victoria	Patricia Wilson
Mariette	Antonia Gilpin
Mr. Charlton	John Standing
Brigadier	Kynaston Reeves
Tax Inspector	Duncan Lewis
Miss Pilchester	Rosamund Greenwood
Pauline Jackson	Claire Gordon
Sir George Bluff-Gore	Tom Macaulay
Lady Bluff-Gore	Audrey Noble
Angela Snow	Jill Melford
Ladies	Dorothy Baird, Rosemary Davis

H. E. Bates expressed dissatisfaction at "The Mating Game," Metro's version of his novel, "The Darling Buds Of May." He can have no such complaints about his own stage adaptation, which sticks more closely to the setting and characters of the book.

But an essentially good idea has foundered somewhere along the line. The characters have become caricatures, the play is formless and the dialog more heartily vulgar than witty.

Much of the acting is less than adequate and "Buds" may have some difficulty in filling the large Saville Theatre for very long, despite an enthusiastic first-night reception. In its present state, it could hardly be a good prospect for Broadway.

"The Darling Buds of May," suggesting a variation of "You Can't Take It With You," the George S. Kaufman-Moss Hart smash of 1936-37, involves a family of goodna-

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Stock Reviews

Marcus in High Grass

Westport, Conn., Sept. 2.

Theatre Guild presentation of two-act drama by William Gunn. Direction, Brian Shaw; setting and lighting, John Braden. Stars David Wayne; features Ben Piazza, Kathleen MacGuire, Parker McCormick. Opened Aug. 31, '59, at the Westport (Conn.) Playhouse; $4.40 top weeknights, $4.85 Saturday night.

Louise ..... Elizabeth Cole
Jean ..... Kathleen MacGuire
Wilson ..... Al Lewis
Felix ..... David Wayne
Flossy ..... Parker McCormick
Marcus ..... Ben Piazza
Dugan ..... Richard McMurray
Sammy ..... Ed Prebble
Evon ..... John Kane

The Theatre Guild has found an interesting new playwright in William Gunn and while some of his intentions in "Marcus in the High Grass" are a little obscure, the drama is one of the worthiest of the summer tryouts. David Wayne, Ben Piazza and a comedienne named Parker McCormick give class performances and the sponsors are thinking of taking it to Broadway.

Wayne is playing an amiable lush who has a rebellious son by a former marriage. Although the father and second wife have raised him conscientiously the have never been able to discuss the relationship, and the youth, who idolizes his mother's memory, is confused and unhappy.

The story isn't as grim as it sounds, for Wayne is hilarious as the souse and Miss McCormick, wandering in and out as a vague and wide-eyed neighbor, is an effective foil. Piazza brings strong talent to the role of the son, and Kathleen MacGuire oozes togetherness as patient second wife.

Brian Shaw, of the Metro-Goldwyn-Mayer play department, has staged "Marcus" with nice feeling. The title by the way, is suggested by lines from Walt Whitman. *Doul.*

Shakespeare in Harlem

Westport, Conn., Sept., 1.

Lucille Lortel presentation of one-act drama adapted by Robert Glenn from the poetry of Langston Hughes. Direction, Glenn; setting and lighting, Robert Ramsey. Presented Aug. 29-30, '59, at the White Barn Theatre, Westport, Conn.

Narrator ..... Jay Riley
Preacher ..... John McCurry
Mme. Alberta K. Johnson ..... Alma Hubbard
Old Man ..... Ted Butler
Young Man ..... Caldren Marsh
Killer Boy ..... Frank Glass
Bartender ..... Godfrey Cambridge
Dreaming Woman ..... Isabelle Sanford
Chippie ..... Doris Proctor

This is a lusty Harlem sideshow set to the imaginative cadences of Langston Hughes' poetry. It is little more than a series of vignettes of familiar situations illumined principally by the text but fitting into no particular theatrical category. Alma Hubbard dominates the performers with an amusing performance of a rafish Lenox Avenue dowager.

The Hughes novelty is topping a bill of several acts, including "songs and chatter" by the fanciful Butterfly McQueen. Isabelle Sanford performs pantomimes and a small ensemble introduces transcriptions of Negro spirituals by Margaret Bonds.

The special two-day bill has been handsomely produced. *Doul.*

Queen and the Rebels

New Hope, Pa., Aug. 28.

Michael Ellis production of two-act (four scenes) drama by Ugo Betti, adapted by Gilbert Pearlman. Direction, Herbert Berghof; setting, W. Broderick Hackett; lighting, Lee Watson, costumes, Alvin Colt. Stars Uta Hagen, Joseph Wiseman, Mildred Dunnock; features Mario Alcalde, Art Smith, Tim O'Connor, William Hickey, Fred Sayles, James Frawley. Opened Aug. 24, '59, at the Bucks County Playhouse, New Hope, Pa.; $4.50 top.

Fino ..... Art Smith
Scaltivo ..... William Hickey
Marut ..... Robert Grace
Argia ..... Uta Hagen
Elisabetta ..... Mildred Dunnock
Orsolo ..... Mitchell Erickson
Amos ..... Joseph Wiseman
Cardi ..... Alfonso Morriconi
Pedutti ..... Fred Sayles
Raim ..... Mario Alcalde
Soldiers ..... Thomas McCready, Frank Laughton, Fred Wright
Maupa ..... James Frawley
Biante ..... Tim O'Connor
Peasants: Gene Massimo, Mathew Clark, Rosemarie De Angelis, Polly Campbell
Boy ..... Michael Winer

Others: Curt Dawson, Sandra Freuler, Susan Harvey, Marguerite Miller, Nancy Wolfe, Marc Abrahams, Kent Chapman, Peter Sander.

This Gilbert Pearlman treatment of the late Ugo Betti's drama is about how the heroism of a individual may triumph over the depravity of ordinary beings. Although the production has been painstakingly prepared and is superbly played, the play seems too sombre and special for general popularity.

The story involves a queen who, in order to escape from her rebel-controlled country, changes places with a prostitute. When the latter is taken for the monarch, she assumes dignity in the knowledge that her life at last has meaning, and she goes proudly to her doom.

Herbert Berghof's direction is smooth, generally maintaining suspense until the end. Uta Hagen gives a superlative performance as the prostitute, Joseph Wiseman is skillfully sardonic as the rebel leader and Mildred Dunnock is expressive as the unhappy queen. In supporting parts, Mario Alcalde is effective as a weasel-like interpreter, and Art Smith is believable as an old retainer who expresses loyalty for the monarch and then betrays her.

W. Broderick Hackett's setting of a bomb-wrecked building is starkly dramatic. *Bitt.*

(Another adaptation of "The Queen and the Rebels," by Henry Reed, was produced in London by Henry Sherek, opening Oct. 26, 1955, at the Haymarket Theatre and continuing through April 14, 1956. Irene Worth played the leading role of the prostitute.—Ed.)

Gilt and Gingerbread

East Hampton, N.Y., Aug. 25.

Guild Hall presentation of Ron Rawson production of three-act (four scenes) comedy by Lionel Hale. Direction, Ruth Rawson; settings, William Rittman; lighting, Dan Butt. Stars Leueen MacGrath, Tom Helmore, Patricia Cutts; features Felix Deebank, Michael Lewis, Allen Joseph, Geoffrey Lumb. Opened Aug. 24, '59, at the John Drew Theatre, East Hampton, N.Y.

Manuela ..... Valerie Cardew
Louise Yeyder ..... Leueen MacGrath
Mortimer Wilmot ..... Felix Deebank
Perdita Cull ..... Patricia Cutts
Francis Bolderwood ..... Geoffrey Lumb
Joseph Field ..... Michael Lewis
Charles Yeyder ..... Tom Helmore
Harry ..... Allen Joseph
Jeremy ..... Robert Johnson
Moving Man ..... Walter Neal

To be plain and blunt, two words bandied monotonously in Lionel Hale's English comedy, "Gilt and Gingerbread," the show is too thin. Presented as the final production of the season by Ruth and Ron Rawson at the John Drew Theatre, it is hardly ideal theatre fare, even for the end of summer.

But while there is never any question where the story is headed (the plot involves a man who gambles his fortune in uranium stock) there several situations which might have been developed effectively. Perhaps, as is succintly explained by the faithful husband for a several minutes in speculating on the possibilities of an affair with his wife's friend, there is no overlapping of orbits, another phrase borrowed from the play's dialogue.

If the orbits of audience and actors approached, there might be more interest in how hubby solves his dilemma. But Leueen MacGrath gives little substance to the rather thin character the wife who reacts to the family's strained circustances by embarking on a hat-shop enterprise.

Felix Deebank as the other man in the story and Geoffrey Lumb as a philosophy with-a-flourish father, give credibility to the plot, and Michael Lewis as a bumbling mining engineer is even better.

Although "Gilt and Gingerbread" has its moments, they are neither frequent nor side-splitting. The dialog never gets beyond the sticky stage. *Euni.*

Oh, Genevieve

Mt. Kisco, N.Y., Aug. 26.

Charles N. Hill presentation of three-act comedy by Muriel Bolton. Direction, John Kirkpatrick; settings, Tadeusz Gesek; lighting, Paul Sullivan. Opened Aug. 25, '59, at the Mt. Kisco (N.Y.) Summer Theatre; $3.20 top.

Cast: Emily Ruhberg, Michael Byrne, Patric Iozzo, Russell Whitney, Betty Drost, Frances Kelley, Joan Dinan, Anna Raitiere, Gloria Sheffield, Portia Boha, Harriet Lyall, Elsie Hines, Susan Goodwillie, Frank Waberman, Robert Buzzell, Ann Stafford, Hank Whittemore.

Farce treatment of a murder story may vex rather than humor an audience. For the playwright may get serious about his subject just long enough to wreck the humor in the piece. That's just about it with "Oh, Genevieve," by Muriel Bolton, tried out at the Mt. Kisco Summer Theatre in what's mentioned as prospects for Broadway.

The play is reported to number Edward R. Murrow among its backers, and has Charles N. Hill, a Murrow director for TV's "Person to Person" as its producer. Hill says he has already filled several lesser parts, and with a top comedy duo, hopes to put the show into rehearsal for possible late season New York entry.

Wholesale rewriting will be necessary before that can happen. At the moment, the play is an attempt at comedy with French farce overtones and little credibility. It is an unhappy blending of "The Aldrich Family" and "Arsenic and Old Lace."

The story concerns a silly vocal teacher who moves into a studio recently vacated by an exterminator, in this case someone who rubs out people. Learning of a plan for another murder, the heroine goes to a beauty parlor where it is to take place. During an in-and-out day under the dryer she plays detective in an effort to forestall the foul deed.

The laugh potential is best in this mid-section, but the resident stock company doesn't exploit it. *Nedi.*

Yes Man

Chicago, Aug. 25.

William Weed, Douglas Cramer, Jack Barry & Dan Enright presentation of a three-act (four scenes) comedy by John Fritz. Direction, Bill Penn; settings and lighting, Clark Duncan. Stars Jack Barry; features Karen Chandler, Paul Bowers, Otis Bigelow, Robert Thompson, Pat Stedman, Harvey Korman, Robert Borlek. Opened Aug. 24, '59, at Hinsdale (Ill.) Summer Theatre; $3.50 top.

Patricia Coring ..... Pat Stedman
Walter Fitch ..... Harvey Korman
Steve Whipple ..... Robert Borlek
Alice Whipple ..... Albie Gaye
Susan Fitch ..... Virginia Gardiner
Morgan ..... LeRoy Kalbas
Victor Coring ..... Robert Thompson
Bentley Pierce ..... Jack Barry
Claire Masterson ..... Karen Chandler
Dr. Kruger ..... Paul Bowers
Newman ..... Otis Bigelow
Doctor ..... Darwin Apel

Labeling this feeble one-joke comedy a "pre-Broadway tryout" is either pipe-dreaming or gross irreverence for a tag that at least means good intention. Peoria ad man John Fritz started with a good satirical idea, but steeped it in such a lot of foolishness that it has no more chance of getting to Broadway than to the moon. In its present state, it's barely passable for the barn circuit.

Jack Barry, quizmaster of tv's erstwhile "21," is co-producing and starring in this overlong and generally unfunny play about a life-like robot who walks in on a fancy party and, in being mistaken for human, draws out the foibles and superficialities of big business. Never answering in the negative, the mechanical man so ingratiates himself that the head of a corporation nearly makes him a vice-president and most of the women try to seduce him. It gets pretty silly, and the gag lines for the most part are deadly.

That most of the characters behave more stupidly than they have to dilutes what satirical values there are. Barry, as simpering yes-man to the boss, contributes little in the way of acting to save the day. Neither does the femme lead, Karen Chandler, who is patently inexperienced on the legit stage. Only the robot, played by Otis Bigelow, is believable. *Les.*

Prince Littler

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he does not actually control, as well as with a large number of top provincial theatres.

The story also dealt with Littler's television influence. His company, Associated TeleVision, presents the London weekend programs and the weekday ones in the Midlands, while his close associate, Stewart Cruikshank, helped to launch Scottish tv.

ATV runs a leading company making telepix and recently joined with America in a large tv organization with several million dollars' production budget. Littler also recently joined the board of Radio Luxembourg, the commercial steam radio company.

The Evening Standard observes that many people think it a good thing for the stage if one of the top tv heads is a man of the theatre, and that it is absurd to talk of a monopoly when half London's theatres are independent and when there's free competition on tv. But, in this appraisal of powerful Prince Littler, the newspaper ends on the note that "last week's big deal in the West End raises the question of whether one man should have so expanding power over what the public sees on tv and the stage throughout Britain and the Commonwealth."

Austin Jumping

Continued from page 53

nasium. The latter, situated on the TU campus, can accommodate 7,000 patrons, and is also inaccessible to students without cars. The committee has to pay about the same amount of rent for both spots. TU, incidentally, has about 18,000 students.

Besides the Theatre League series, other bookings at the Auditorium include a package comprising the Stan Kenton Orchestra, June Christie and the Four Freshen, Oct. 2; Kingston Trio, Oct. 4; Air Force Band, Sept. 21; Master Players of Lugano, Oct. 5; Pamplona Choir, Nov. 3; Bacharia Group, March 9; Ballet Russe de Monte Carlo, March 10; Jose Greco, March 11, and "Holiday on Ice," May 3-8.

A series of jazz dates are also being set by Jazz Ltd. of Houston.

Legit Bits

Louise (Mrs. Martin) Beck returned last week from a Coast vacation.

Richard Skinner, who was to have been company manager of the touring "Mary Stuart," has switched to a similar assignment the Broadway production, "Warm Peninsula."

New York's Theatre-in-the-Park, sponsored by the Hudson Celebration Committee Inc., folded last Sunday (6) after an eight-week season on the site of the Wollman Memorial Rink in Central Park.

William Gibson's "Dinny and the Witches," which **Jess Kimmel** and **Alfred Stern** are producing, is scheduled to open Nov. 17 at the new 199-seat off-Broadway theatre to be established in the premises formerly occupied by the Greenwich Village nitery, Cafe Society Downtown. The theatre, not yet named, will be under the management of **Kelcey Marechal** and **Martin Loren.** Songs for the play have also been written by Gibson.

George Axelrod will direct his comedy, "Goodbye Charlie."

Hans Holzer's musical version of "Lysistrata," scheduled for Broadway production by **Richard W. Krakeur** & Lysistrata Productions, in association with **Lynne Romaine**, is capitalized at $300,000.

Mirko Tuma's "The Walk," which **Sanford Bickart** has under option for Broadway production, will be presented late in November in Plainfield, N. J., by the Theatre Arts Guild there for its members. "The White Balloon," another Tuma play, is also under option to Bickart.

Stevenson Phillips will stage **Jim Colby's** projected Broadway production of "The American."

Joseph I. Levine will be **Alexander H. Cohen's** associate producer in the upcoming Nine O'Clock Theatre presentation of "At the Drop of a Hat" at the Golden Theatre, N. Y. **Robert Alex Baron** is general manager of the production.

Boris Tumarin will direct **Algirdas Landsbergis'** "Five Poles in the Market Place," which **John Lotus** plans for off-Broadway production in November.

Margaret Hill, formerly theatre party consultant for the Hotel Essex House, Newark, N. J., has formed a new Newark agency, Margaret Hill Theatre Dining Service for the handling of theatre parties and lecture programs on Contemporary American Theatre.

Julie Haydon will tour in a one-woman show, "The Realm of Critic," based on material written by her late husband, drama critic George Jean Nathan. The presentation, which opens Oct. 7 at the Ford Auditorium, Detroit, will also include scenes from plays in which the actress appeared on Broadway. The tour is being managed by Giesen & Boomer, Inc.

The legit rights to **Jack Oleck's** novel, "Messalina," have been purchased by **Jerald Intrator**, independent film producer and director.

A Broadway production of **Harry Granick's** "The Guilty" is planned for Broadway production by **John Caldwell** and **George Hamlin.**

S. S. Kreliberg's Theatre Securities Syndicate has teamed up with **Paul Gregroy** in the production of "Pink Jungle."

Cy Feuer and **Ernest H. Martin** have signed **Carolyn Leigh** and **Cy Coleman** to write the songs for "Skyscraper," which they plan to produce on Broadway next season. The librettist hasn't been set. **Oscar Hammerstein 2d** and **Richard Rodgers** had originally been slated to do the book, music and lyrics.

Jose Quintero has been set to direct **Hugh Mills'** "The House by the Lake," which **Jerome Chodorv** and **Joseph Fields** intend producing.

A musical version of **Eugene O'Neill's** "Marco Millions," with the adaptors still to be set, is planned for Broadway production by **Joseph I. Levine** and his wife Johnna, who was formerly associated with the Theatre Guild's television department.

"Raisin in the Sun" had earned a profit of $343,000 on a $100,000 investment as of Aug. 29.

Art Alisi has finished a run in the double-bill, "27 Wagons Full of Cotton" and "Browning Version," at the Hollywood (Cal.) Playhouse.

Leslie Abbott has been signed to direct "Where's Charley?" for the Comedia Repertory Co., Palo Alto, Cal.

Elizabeth McCann is production manager for the upcoming **C. Edwin Knill-Martin Tahse** road productions of "Dark at the Top of the Stairs" and "Two for the Seesaw." The staff for "Stairs" also includes **Fred J. Cuneo**, company manager; **Thelma Chandler**, production stage manager; **Vincent Lynne**, assistant stage manager, and **George Deber**, pressagent. **George Wagner** is stage manager for "Seesaw."

Alan Schneider is director of "Waiting of Godot," which begins a three-and-a-half week run tonight (Wed.) at the Alley Theatre, Houston, Tex. The cast includes **John Astin, Sidney Kay, Carl Benson** and **John Wylie.**

Bess Elliott's projected off-Broadway production of **Fred Lawrence Guiles'** "When the Saints Have Fallen" has been postponed. The play was scheduled to open tomorrow (Thurs.) at the Jan Hus Auditorium. Another Guiles play, "Song for a Certain Midnight," is now scheduled for a Sept. 17 opening at the Jan Hus under the sponsorship of Bolivar Productions. Guiles is doubling as set designer for "Midnight."

Actor-director **Bill Butler** is stager of the 1959 Miss America Pageant, which runs at the Convention Hall, Atlantic City, from today (Wed.) through next Saturday (12).

Charles Jaffe will conduct the orchestra for the Broadway production of "My Fair Lady" for eight weeks while musical director **Franz Allers** fulfills foreign batoning engagements beginning with a stand next Tuesday-Wednesday (15-16) as conductor of the Berlin Philharmonic Orchestra in West Berlin.

Robert Downing, Charles Forsythe and **Angelo del Rossi** will be general stage manager, stage manager and assistant, respectively, for "Cheri."

Dancer-choreographer **Don Farnworth** has been stricken with polio and is in Lenox Hill Hospital, N.Y.

Al Jones is house manager of the Alvin Theatre, N.Y., succeeding **Warren O'Hara**, who resigned when the property was sold recently by CBS to **Max** and **Stanley Stahl.**

"Summer of the 17th Doll," by Australian actor-dramatist **Ray Lawler**, is being published by the New American Library as a Signet paper-back at 35c.

Actress **Zel deCyr** is back in New York after a stock tour in "The Law and Mr. Simon."

Joseph Papp, producer of N.Y.'s Shakespeare Festival, has joined the staff of the Actor's Center, N. Y., where he'll teach a course in Shakespearean acting.

Robert Inglesias and his Spanish Ballet has been booked into the Winter Garden Theatre, N.Y., for two weeks, beginning Sept. 22.

Lyrics for the Yiddish language musical, "The Kosher Widow," skedded to open at the end of October at the Anderson Theatre, N. Y., will be written by **Mollie Picon**, who'll costar in the tuner with **Jacob Kalish, Mae Schoenfeld, Henrietta Jacobson** and **Julius Adler.**

Paul Anglim, advance pressagent for the film "Porgy and Bess" at the Astor Theatre, Boston, leaves that post Oct. 1 for a six-month foreign tour as company manager for **Rod Alexander's** Dance Jubilee, which opens Oct. 3 in Athens, Greece, as part of the U. S. State Dept.'s Cultural Exchange Program.

Bill Barnes is production assistant to the author team of **Jerome Lawrence** and **Robert E. Lee** on the upcoming Broadway presentations of their plays, "Gang's All Here" and "Only in America."

Robert Penn Warren's new adaptation of his novel, "All The King's Men," scheduled to open Oct. 15 at the E. 74th St. Theatre, is being produced by **Iris Michaels** and **Arnold M. Brockman**, with **Mark Schoenberg** directing.

Amnon Kabatchnik and **Fred Sammut**, producers of the upcoming off-Broadway presentation of "Vincent," are back in New York after a summer stint as director and scene designer, respectively, for the New London, (N. H.) Players.

A Broadway production of "Naked," **William Murray's** adaptation of Luigie Pirandello's "Vestire gli' Ignudi," is planned by **Robert Maitland** and **George Litter.**

The Circle in the Square, which is being evicted from its present location in Greenwich Village at the end of October, will continue operating at the Amato Theatre, also in Greenwich Village. The group will move its current production of "Our Town" to the Amato next Nov. 1.

John Robert Lloyd is designing the sets and costumes for the off-Broadway production of "Dinny and the Witches."

An Oct. 26 opening at the Martinique Theatre, N.Y. has been set for the **John Dos Passos-Paul Shyer** adaptation of Dos Passos' "U.S.A.," which **Howard Gottfried** is producing in association with **Nick C. Spanos.** Shyre will also direct.

Jean Barrere is production stage manager for "The Highest Tree."

Shows Abroad

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Darling Buds of May

tured, optimistic vulgarians who believe that life is for living and that everything's for the best. They pick up a precarious, inexplicable but profitable livelihood on shady deals which, by the simple process of deciding not to join the "income tax swindle," enables them to enjoy such creature comforts as a Rolls-Royce, two tv sets, mink coats, a well-stocked cocktail cabinet et al.

All's well until a young income tax man turns up asking awkward questions. The extroverts disarm him with their bluff hospitality and before the play's over he's thrown up his tax job, decided to go in on some profitable racket and become engaged to the elder daughter.

It is never explained how the father raises his cash and evades tax, and that seems to be a major weakness in the play. In the film it was ingeniously revealed that for years he has lived on a mysterious form of barter and, in the happy realms of farce, it even finishes up with the Government owing him a large amount. The play merely tails off into nothingness, and it has taken strenuous padding to make it last the evening's course.

Peter Jones works unflaggingly to get laughs from the role of the father, but he is too young and glib for the part, and the best performance comes from Elspeth March as his wife, a buxom, hearty, amoral, child-like woman almost bursting at the seams with exuberant joy of life. It is a larger-than-life part and is given the works by Miss March.

John Standing, as the bemused young income tax man, shows a neat line in quiet comedy and has one amusing tipsy scene which he handles skillfully. Antonia Gilpin is bright and pert as the daughter who captures his heart and eases his conscience. Such skilled performers as Kynaston Reeves, Jill Melford, Rosamund Greenwood and Claire Gordon are largely waisted in stock parts dragged in for no good reason. The children have charm, but the acting of most of the rest of the cast falls sadly below West End standard.

Jack Minster's direction is surprisingly static, but Timothy O'Brien's setting of a household around the Kent fruit fields is just night. *Rich.*

The Merry Widow

London, Sept. 2.

Sadler's Wells presentation of three-act operetta by Franz Lehar; English version, Christopher Hassall. Direction, Charles Hickman; choreography, Pauline Grant; decor, Thea Neu; conductor, Michael Moores. Stars June Bronhill, Peter Grant, Howell Glynne. Opened at the Coliseum Theatre, London; $2.80 top.

Baron Zeta	Howell Glynne
Valencienne	Marian Lowe
Count Danilo	Peter Grant
Anna Glavari	June Bronhill
Camille de Rosillon	Rowland Jones
Vicomte Cascada	Denis Dowling
Raoul de St. Brioche	George Chitty
Bognadovitsch	John Weaving
Sylvane	Cynthia Morey
Kromov	Robert Eddie
Olga	Lily Gribbin
Pritsch	Alfred Oldridge
Praskovia	Sheila Rex
Niegus	Gwilym Jones
Lolo	Cynthia Morey
Dodo	June Johnstone
Jou-Jou	Beryl Cornish
Frou-Frou	Lily Gribbin
Clo-Clo	Margarita Helios
Margot	Suzanne Steele

The Sadler's Wells company had a click 14 months ago at the Coliseum with its refurbished production of Lehar's "The Merry Widow," and has now presented the operetta standby for another run, with the prospect of equal success. The perennial "Widow" retains freshness and vitality with the music, Charles Hickman's fast moving production and the gay costumes and decor covering up some of the corny humor and weaknesses of plot. As before, the Sadlers' Wells company is stronger on singing than acting, and even if this is not an outstanding contribution to the field of operetta it serves as a lively evening of musicomedy.

The production is virtually the same as before, though added chorus has been used to good effect. June Bronhill's performance has gained in strength and confidence and once again she does a standout job with "Vilia." A major change of cast is the substitution of Peter Grant for Thomas Round and, regrettably, Grant's performance, either acting or singing, does not stand up to his predecessor. Grant has considerable charm, but his playing tends to be wooden and lacks the essential debonair dash of Count Danilo.

Among the principals who repeat their performances satisfactorily are Marion Lowe, Rowland Jones and Howard Glynne, while newcomers John Weaving as the Pontevedrian Consul, Cynthia Morey as his wife and Alfred Oldridge as his attache make useful contributions. The Michael Moores conducting and Pauline Grant's choreography both help this cheerful, lilting production. *Rich.*

Los Reyes del Mundo
(Kings of the World)

Mexico City, Aug. 21.

David Anton presentation of three-act drama by Luis G. Basurto. Direction, Fernando Wagner. Features Ofelia Guilmain, Magda Guzman, Fernando Mendoza, Emma Fink, Lopez Portillo, Luz Maria Nunez, Hector Gomez. Opened Aug. 20, '59, at the Fabregas Theatre, Mexico City; 12 pesos (96c) top.

The latest work by Luis G. Basutro, leading Merican dramatist, "Los Reyes del Mundo" indicates that the author is still improving as a craftsman, but the play isn't as effective as his "Cada Quien Su Vida" ("To Each His Own Life").

The fact that Basutro is obviously writing from conviction gives the piece vigor, but leads to verbosity. Despite divided reviews, the show seems vigorous enough to have a fair run.

"Los Reyes" is a protest drama about the avarice and callousness of rich to exploit the poor. Secondary themes are the retreat from religion and duplicity of love. The locale is a boarding house symbolizing hell, and the characters include the sort of colorful theatrical types familiar to Mexico City.

Hector Gomez is the villain in the symbolic role of the Devil, and the supporting performances are all good. *Zubr.*

READS ROBERT BURNS, RECEIVES GIFT AUTO

Edinburgh, Sept. 8.

The works of Robert Burns are in the public domain and therefore don't require payment of royalties—in fact, they may even bring a sort of royalties for a performer. That, at least, is the experience of actress Meta Forrest.

Presenting a program of Burns readings as part of the Edinburgh Festival, Miss Forrest was surprised to receive a gift of a $1,500 automobile from an anonymous admirer "in token of her talented contribution to Scottish verse." The car, a Mini-Minor model, was waiting at the stagedoor after her performance.

"We are completely mystified," said Miss Forrest's husband, actor Ian Gimour. "My wife is tremendously grateful, and only wishes she could thank her admirer in person."

EDINBURGH IS STINGY, SEZ ERIC LINKLATER

Edinburgh, Sept. 8.

Financial aid from Edinburgh to the International Festival is "inadequate," according to novelist-playwright Eric Linklater, whose new play "Breakspear in Gascony" recently premiered here. The city really ought to be prepared to pay for what it has been given in the last 13 years," he says. "It has been desperately stingy."

The playwright advocates an increase of two pence (about 5c.) on the city tax rates to bring the Glyndebourne Opera back to the Festival. Robert Ponsonby, artistic director of the arts junket, says he agrees fully with Linklater's views. According to Ponsonby, the Festival Society brings foreign opera companies here, despite high travelling expenses and other costs, because these companies are subsidized by their own governments to appear.

The city Treasurer, Duncan Weatherstone, disagrees with Linklater, labelling the word "stingy" as ridiculous and "showing a remarkable lack of intelligence and failure to appreciate the ordinary business approach of running a festival." The city of Edinburgh is already contributing $75,000 annually to the Festival. Business firms which benefit materially from the three-weeks' trade have been slow to contribute, and have been sharply criticized by civi leaders for that reason.

West End Bits

London, Sept. 8.

Charles Ross and **Andrew Broughton** are to present "Master of None," by **Peter Thwaites** and **Charles Cowper**, in the West End. It started a four-week tour of the sticks this week with **Jack Watling** and **Moira Redmond** as leads.

Reason for **George Devine** dropping out of the Vicien Leigh comedy, "Look After Lulu," when it transfers to the New Theatre tonight (Tues.) is that he has been directing the new **Sean O'Casey** play, "Cock-a-Doodle Dandy" for the Edinburgh Festival.

Kay Hammond's son, **John Standing**, made his West End debut last Wednesday (2) in "Darling Buds Of May," following apprenticeship in Birmingham stock company. He was watched by Miss Hammond and his stepfather, John Clements.

Wolf Mankowitz's book "Make Me An Offer" is being turned into a stage musical by the "Expresso Bongo" team.

David Pelham has bought the rights of "The Kensington Squares," the comedy written by **Sonnie Hale** just before his recent death.

The Salisbury (Wiltshire) Playhouse is "selling" seats for $6 each, with the purchaser to have his name inscribed on each one as a donor. It's part of a drive to raise $5,600 for the purchase of the theatre.

Honey Sanders is appearing in "Pajama Game," which began an eight-week run last Monday (7) at the Meadowbrook Theatre-Restaurant, Cedar Grove, N. J.

Deceased Widow's Estate To Bankroll Production Of Her Husband's Opera

San Antonio, Sept. 8.

Production of a locally written opera will be given Oct. 28, as the result of a widow's devotion to her composer-husband. The work will be presented by the National Bank of Commerce, as executor of the estate of the late Mrs. Carl Venth.

Dr. Venth, onetime concertmaster of the Metropolitan Opera orchestra in the so called golden age of music (the 1890's) wrote "La Vida de la Mission" (Life of the Mission) for the Texas Centennial of 1936. It was not performed.

Mrs. Venth said in later years that failure was her husband's greatest disappointment. For many years, she tried to get the opera done, but such a production would run to about $60,000 at modern prices. Finally a few years before her death, Mrs. Venth turned to the bank for advice. The goal: a full production with the proceeds of her estate. The estate amounts to approximately $50,000. The San Antonio Symphony Society will underwrite the remainder of the cost.

The opera centers around life at Mission San Jose in the 1750's. Dr. Victor Alessandro, symphony musical director, says the music is light, musical, and that the opera "should be one that San Antonio can enjoy." A professional cast will sing the leading roles, as is done in the annual Grand Opera festival here.

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Managing Director
BESS DAVIS SCHREINER

September 2, 1959

Mr. Richard Grayson
"Heartbreak House" Company
137 West 48th Street
New York City 19, New York

Dear Mr. Grayson,

As an epilogue to all our correspondence, I want to report how everything turned out.

First of all, the Subscription series really owes you a debt of gratitude. After your show was announced as a new addition to the series, our sales increased by almost $4,000 for each show; and a large part of this is certainly a tribute to your production.

But most important to say is that the anticipation of our members was hansomely rewarded. They have been thrilled by the show and everyone seems to agree that our season has started brilliantly.

I have personally seen your production quite a few times and still get carried away each time to enjoy its ideas and its delicious humour.

Do come again soon with one as good as this --- if you can!

Gratefully,
Bess Davis Schreiner
Bess Davis Schreiner

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Literati

Harry Golden's Firsts—In Spades

Probably the only American journalist, if not the only contemporary author, to achieve two No. 1 bestsellers, in two successive years, is Harry Golden's distinction with "2c Plain." Concurrently he has "Only In America" on the lists in the 9th position, after being 58 weeks a bestseller. "America" is unique also in that the Pocket Book edition is close to the 2,000,000 mark with the paperback edition. The $3.95 hardcover edition has gone 250,000 copies and still selling.

"For 2c Plain" was No. 2 in this past Sunday's N. Y. Times but No. 1 on the Time mag national listings. It will be No. 1 in next Sunday's Times. World Publishing editor-in-chief William Targ is scheduling Golden's next book, "Enjoy! Enjoy!" for next July, more essays from the author-editor-publisher's Carolina Israelite, plus new material culled from his current London-Rome-Israel trip. Targ flew to London over the weekend to huddle with Golden. Latter is also completing an informal biography of his friend and neighbor, Carl Sandburg, who incidentally wrote the intro to the concurrent "2c Plain." Sandburg coined "the Jewish Will Rogers" appellation for Golden.

Jerome Lawrence & Robert E. Lee's dramatization of "Only In America" opens on Broadway Nov. 19 with Nehemiah Persoff personating Golden. Latter is due back from Israel the end of this month for a bookstore autographing tour.

"For 2c Plain" has sold second serial rights to 21 American newspapers, with others to follow. Pocket Books' relatively quick paperback of "America," of course, didn't anticipate the book's durability when the contract permitted the reprint within 12 months after initial publication. Some overlap occurred last year with "Peyton Place" which was still holding up on the bestseller lists, in the hardcover editions, when the paperback appeared.

Will Jones' OK Guide

The Minneapolis Sunday Tribune has exploitationally reprinted its columnist Will Jones' "Guide to Dining in the Twin Cities." It's an authoritative, alphabetized roster of the top eateries and niteries in Minneapolis and St. Paul, carefully detailed as to location, phone number, type of cuisine, prices, hours character of clientele etc.

It is the kind of a guide that almost every key city could simulate, providing it is 100% devoid of any ad string. Jones' identifications are unique: "a huckster hangout"; "businessmen both tired and playful favor this . . ."; "politicians' hangout"; "family place"; "erstwhile speakeasy"; "wildest icecream sodas"; "town's newest, most fashionable spot"; "strong on atmosphere, sometimes good, but unreliable, kitchen and service," etc.

How A Novel Happens

Sir Michael Redgrave has completed his first novel, "The Mountebank's Tale." It has already been the subject of two readings by Redgrave. When asked to give a lecture at Stratford-on-Avon, Redgrave decided to talk about what makes a man an actor and he used an imaginary hero. It went well there and also in Vienna.

So he decided to rewrite the lecture as a novel. It concerns an actor who, at the height of his acting powers, disappears and hands his reputation and his career to the care of another man. Says Redgrave: "I defy anybody to identify anyone in the book."

Ken Murray's Memoirs

Ken Murray's autobiog, "Life On A Pogo Stick," is due via Winston (Philadelphia) for the Xmas trade, agented by Scott Meredith.

Accent is on his vaudeville career.

Eva Bartok's Tell-All

The provocative Eva Bartok who, in between acting, has a habit of hitting the headlines, adds a new feather to her oddly shaped bucket hat with a by-lined British-published book called "Worth Living For" (Putnam; $2.30). Though autobiographical, it deals not so much with her career as an actress, as her philosophy.

She tells of her marriages, of her early scarred youth and, more particularly, of the momentous phase of her life when she gave birth to an illegitimate child.

With transparent honesty she tells of how the preaching of one Pak Subuh has completely influenced her life and turned her into a mother being. Miss Bartok's literary style is by no means perfect—and her habit of referring to herself in the third person gives the book a slightly unreal note. But it is a sincere, often moving book by a young woman who has often flouted convention but has, clearly, always remained true to herself and her own ideals. Perhaps the oddest book ever to be written by a young actress, it cannot fail to impress and hold. *Rich.*

Iowa Bans 42

Iowa's Attorney General Norman Erbe has ordered 42 magazines off newstands and has asked county attorneys to take prompt and vigorous action in requiring magazine dealers to remove the publications from sale racks at once and bring criminal proceedings for violations.

Magazines ordered off sale are Ace, Adam, Bare, Capers, Casbah, Dazzle, Escapade, Figure Art, Gala, Gent, Glance, Good Humor, Girls, Harem, Hit, High, Hi Life, Gem, Knight, Lark, Monsieur, Mermaid, Model Studies, Nudits Views, Nugget, Peril, Pose, Plush, Rogue, Scene for Men, Scamp, Sizzle, Sprite, Stockings, Sun & Health, Sun Bathers, Sunshine & Health, Swank, The Dude, Tomcat, Vue, Zest.

Press Praised By P.O.

The press was praised for its aid in the post office department's effort "to stamp out the mail order obscenity racket, and especially the mailing of filth to children" by Edson O. Sessions, deputy postmaster general, at the New England Associated Press Executive Assn. convention in Groton, Conn.

"The New England press has been most helpful in carrying our message and urging public cooperation," he said. "Because of such help, I can report to you that we are making excellent progress."

Boston Globe reporters Frances Burns and Ian Menzies received first prizes at the convention in the annual AP writing contest for their articles on public health in Mass. Honorable mention in the same category went to Globe education editor Ian Forman. Top award in the AP's annual photo contest went to Arman G. Hatsian, Hartford (Conn.) Courant.

Encore on D. H. Lawrence

Federal Judge Frederick P. Bryan's recent decision paving the way for an unexpurgated version of D. H. Lawrence's "Lady Chatterley's Lover" has sparked interest in other Lawrence works.

Viking Press is bringing out a compass edition of Lawrence's "Sex, Literature, and Censorship," edited by Harry T. Moore, and with his historical introduction, "D. H. Lawrence and the 'Censor-Morons.'" Book will also reprise Judge Bryan's opinion that "Chatterley's Lover" was not obscene.

Canada's French Supplement

John G. McConnell, president and publisher of The Montreal Star, creates another journalistic first with the publication this Saturday (12) of a French magazine supplement to be known as Perspectives. The new mag (a type of weekend supplement such as Parade and This Week) has been sold to four French-Canadian dailies in the province of Quebec and have a circulation of 200,000.

Perspectives will be similar in size and makeup to McConnell's highly successful Weekend Magazine which now appears in 29 Canadian dailies with 1,500,000 circulation. Major stories of national interest will appear in both English and French editions with editorial changes made in the French book which will be of a provincial interest. Both magazines are being printed in Montreal via rotogravure.

CHATTER

Sanford Beldon, ex-Prentice-Hall, new publicity director of Fawcett World Library (Crest, Premier and Gold Medal paperbacks).

Comedian Terry-Thomas is prepping his autobiography, "Filling The Gap" (meaning that gap between his teeth) and Max Parish will publish.

Dean Jennings, whose three-parter on Jack Webb is current in the Saturday Evening Post, is following up with a yarn on Sal Minco and is currently working on a George Gobel series.

Wade Nichols, editor of Good Housekeeping, appointed John English art editor of the publication. He comes to GH from House Beautiful where he was Director of Editorial Presentations.

Erwin A. Single, editor of the N.Y. Staats-Zeitung & Herold and the Philadelpaia Gazette, both German language dailies, sails Sept. 20 on his semi-annual trip to the Continent of England. He's due back about Nov. 1.

Martin Abramson profiling Burl Ives for Coronet and Father Fred Gehring, the "Padre of Guadalcanal," for the Reader's Digest. He also collaborated with Bernard Cohen on the Garry Moore story in current Family Circle Magazine.

Robert P. Hahn, national sales manager, Alfred L. Hart Jr., editor-in-chief of the trade department, and Malcolm I. Ruddock, law partner in Cadwalader, Wickersham & Taft, added to the board of directors of the Macmillan Co.

Leonard Gross and Myrick (Mike) Land have joined Look as senior editors. Gross will concentrate on picture story production, and Land will take over the book and manuscript work formerly handled by Robert Meskill, who has become an assistant managing editor of Look.

Gardner Cowles starting the San Juan Star Nov. 2 as the first English-language daily in Puerto Rico. William J. Dorvillier will be editor-publisher of the new tabloid. An English weekly, the Island Times, heretofore had the distinction as Puerto Rico's only English-language newspaper.

Leon Kunitz appointed vice president of Affiliated Publishers Inc., as announced by James M. Jabobson, president. Kunitz joined Pocket Books, paperbound publishers in 1949 and was appointed sales supervisor of the Metropolitan Area in 1950. Previous to that, he was with Simon & Schuster.

Herbert Koehl, managing editor of the Dayton (O.) Daily News for the last 11 years, named associate in charge of the editorial page, and Charles E. Glover, formerly assistant managing editor, becomes managing editor. Koehl has been with the News for 34 years, starting as a reporter.

Ohio Valley Publishing Co., publisher of the Pomeroy-Middleport Daily Sentinel, has purchased the Gallipolis (O.) Tribune and Gallia Times from Dear Publication & Radio Inc., of New Jersey. Richard Owen, publisher of the Daily Sentinel, will assume active management as publisher of the Gallipolis newspapers, with no other personnel changes planned.

The circulation of Ladies Home Journal will reach the 6,000,000 mark effective in the last three months of the year, on the basis of a revised publisher's estimate. In announcing the new record, Richard Ziesing Jr., veepee and advertising director, declared "this will provide a bonus for advertisers of nearly half a million copies during the fourth quarter."

Book Finds Writers Too 'Freudian'

By ROBERT J. LANDRY

Since show business, and surrounding environs, are populated by persons who have been psychoanalyzed, there may well be considerable "local" interest in and discussion of a new Duell, Sloan & Pearce $5 volume, "The Freudian Ethic". It attacks the influence of Freud's theories upon the present generation. Freudianism, argues the author, Richard LaPiere, a Stanford prof and McGraw-Hill textbook editor, is an elaborate apologia for character weakness, self-pity and no-guts. It has, he thinks, replaced the Protestant Ethic, which America great on a credo of self-reliance and sparse rations of compassion.

LaPiere sees medicine, education, sociology, anthropology, criminology and almost all fiction writers corrupted by the Freudian teaching. All of which he considers more serious than mere glibness. He sees the fibre of the country weakened. Not accidentally but sequentially the modern book, stage and screen hero is often a selfish cad, no-good and weakling.

LaPiere is more thought-provoking than mind-convincing partly because the book seems written right out of the library rather than from direct personal contact with people. He is so busy ridiculing an attempted therapy for distressed individuals that he fails to extend much recognition to their genuine miseries.

The market place for ideas within show business will, however, almost certainly find this book arresting.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, Sept. 8.

Halfway between Hollywood and San Diego is a coast resort town called Laguna Beach. It's a sort of St. Tropez without Bardot. And without the tideless, blue Mediterranean. Instead it has a sea with character. Such character that at times a riptide is produced and all bathing proscribed. Joe Jackson drowned in one of these riptides about 30 years ago, and I nearly followed him five years later.

Like St. Tropez, Laguna has an arty colony. It's a much larger town and in summer time, at least, seems livelier. Many of the shops which operate in Palm Springs in winter, head for Laguna Beach in summer.

Laguna has a lot of all-year residents, too. One of them was Jack Norworth, who went upstairs last week (Sept. 1).

Those driving from San Diego to L.A. can now cut out the beach towns by taking a freeway, but we always preferred to mosey along the sea, and it was more to have a visit with Jack Norworth than to see if we could spot riptides.

Penthouse Chow Mein

He lived on the main drag, called in that area South Coast Boulevard. His home was above a Chinese restaurant where he and Amy had lived for 12 years. I think they owned the place. They lived on the second and third floors. The third was a penthouse.

Usually children don't like to go to see friends of their parents, but visits to the Norworth home were different. In the first place there was always a couple of boxes of Cracker Jacks. Jack had been getting crates of this as a by-product of "Take Me Out To The Ball Game" for 50 years, ever since he and Al Von Tilzer wrote the alltime hit.

Next, there was his miniature museum which had thousands of tiny objects. As small as they were they took up a whole room. In one case alone, a revolving jeweler's case, there must have been at least 3,000 miniatures. Never to be left without a gag, he had the hugest toothbrush in the bathroom and after a tour of the miniatures this sight was always good for a laugh.

The last time we saw him he had only that morning been tapped of a gallon and a half of fluid and he was astonished to see how much he had dropped around the waistline by that simple operation. He lost pounds. On him it looked good, but Amy was more concerned by what it meant to a gay old trouper who had passed his 79th birthday.

One of his pet props was a tall sterling silver spittoon which had been rescued from the old Waldorf-Astoria hotel when it was torn down. The tobacco-chewing set in show business was a race apart. Fred Allen was one of the high priests and he and Jack Norworth were fast friends.

That day Jack had his gizzards tapped for six quarts, or "fifths," he wasn't quite sure, he was planning to go to a Little League ball game. He was their honorary president, and a keen fan.

In fact he showed us a solid gold pass to all the ball parks in the country. It was inscribed to him, and he was very proud of it.

Vaude's Top Dollar Pair

Having remembered him before he joined Nora Bayes and they became the top singing couple and the highest priced pair in vaudeville, I always looked on Jack as the forerunner of today's Ivy Leaguer. On stage, and off, he was impeccable in dress and a neat performer.

Time, the lax tailor, changed all that, and in his latter years he looked like a benign boniface—white haired, buxom, rosy complexioned; a handsome Bill Frawley. He never really retired, having been on the Ed Sullivan show only a year ago. His ASCAP royalties kept him solvent because his tastes were moderate, though his taste in cars, even to the end, ran to Jaguars and finally a Mercedes Benz.

He was married three times, the papers said, but I could count four. He was such a handsome rogue in his youth I guess it would be difficult to count the near-misses. One time I remember he was engaged to Trixie Friganza. They had bought the furniture and picked a house in Connecticut. But they never got to the altar. They had a fight and called it a day. I think it was after that that he married Nora Bayes. He knew Nora a week before they were spliced. On or off stage they were class. The marriage, with options, lasted seven years. Before that he had been married to Emma Adelphi and Louise Dresser.

But the one that really took was the last. He could play "I Love You, Amy" and sing it with great tenderness, because up to the end Amy was really the love of his life.

"Take Me Out To The Norworths"

The story said that he died in Amy's arms in their home in Laguna Beach. They were warm, loving arms — for Jack and his friends. Though we dropped in on them without warning, there was always a drink or a corned beef sandwich or something ready to fill the spot and, as I say, the inevitable Cracker Jack for the kids.

That his name will be associated with the national game as long as it will be played there can be no doubt. But he had other songs to be remembered by—"Shine On Harvest Moon," "I'll Be With You In Apple Blossom Time," and above all, "I Love You, Amy."

The last time we were together I seemed to be plagued by a series of pains, which had slowed me down on my left side—a cracked ankle, a gastro-intestinal infection and five aching teeth. I told him how I had gone to an army of croakers and had ended with the consolation that whatever I had I would have to live with it.

"It reminded me," I told him, "of a story of Sophie's." She had an ailing dog and took it to one vet after another. But none of them could seem to find anything wrong with the dog.

"It was always a consolation to me," she said afterwards, "that at least the dog died in good health.'

He showed me a pathetic letter written when he started out in show biz, found himself stranded and was trying to put the bite on his father. He began in blackface with a monolog and song. Imagine hiding that priceless pan behind burnt cork! But they did in those days.

Joe Laurie Jr. told a story on Jack which showed how far Norworth would reach for a gag.

In "Vaudeville" Joe wrote that Bayes and Norworth were the greatest man and woman singing act and that "nobody ever touched them in class, diction, looks, harmony and showmanship."

Jack Norworth—Card Sharp

Jack and Nora Bayes had Dave Stamper as a young piano player one time when breaking in the act in Atlantic City. Jack thought Stamper would look better if he were made up like a Japanese. That way Jack argued, Stamper could be billed as the only Japanese piano player in the biz. But every time Stamper made up Jack would say, "No, that's bad. Take it all off and try again."

By showtime Stamper's face was as raw as the gag. Newspaper men would drop in wanting to interview the Japanese piano-player and Jack would say, "He just left the theatre." Stamper would be standing there all the time.

Jack used to gamble with Stamper, cutting cards for 10c a cut. Jack, who was a good amateur magician, used strip decks. Before Stamper knew what was happening to him he owed Norworth $2,500. He was getting only $100 a week and had a family to support.

Finally, Stamper owed so much dough on this deal Norworth said they would cut for high card, and if Dave lost Norworth would forget the money if Stamper would take out Nora Bayes' two dogs morning, noon and night, for the rest of the season. Of course with Norworth cutting from a strip deck Stamper lost again. But it got Norworth off the dog-nurse routine for the rest of the year, which was what he was working on all along.

Incidentally, Jack was the first actor to write a column for VARIETY. He's now joined a great crowd of former staffers and subscribers. R.I.P.

Broadway

Actor Phil Bourneuf hospitalized following kidney operation.

Insiders cheering the Sherman Billingsley-Walter Winchell kiss 'n' make up.

George Jessel is skedded to headline a State of Israel Bonds rally in Albuquerque Sunday (13).

Marian and John Byram, hibernating in Naples, Fla., plan a Broadway safari when the new legit season starts rolling.

Songsmith Pat Ballard calls the manse he built on land owned by his grandfather in Troy, Pa., "The house that Buddy Morris' jack built."

Singer Helen O'Connell's writer-husband, Thomas T. Chamales, 45, underwent blood transfusion in Hollywood after falling in a shower and cutting his head.

Met opera bass-baritone Lawrence Davidson (13th season) named Cantor of Congregation Shaaray Tefila (Reform synagogue), just moved to new edifice at 250 E. 79 St.

Philip Dunning appointed by Oscar Hammerstein 2d to represent the Dramatists Guild at the Academie Royale seminar to be held Sept. 10-12 at the Royal Poinciana Playhouse, Palm Beach.

Trader Vic's, who already has branches in the Beverly Hilton, BevHills, and the Savoy Hilton here, opening new branches in the Caribe-Hilton, Puerto Rico, and the Savoy-Hilton, Washington, next summer.

The Empire State Bldg. Longchamps will be keyed as the "glamour" restaurant in Ted Deglin's build up for Jan Mitchell's takeover of the chain, a la the campaign for Luchow's, also a Mitchell property.

Jerry Moriarity, dancer at the Tropicana, Havana, posed for the statue of George M. Cohan, to be unveiled Friday (11) at 11 p.m. Sculpture is by George Locker who did the statue of Hans Christian Andersen in Central Park.

Empire Hotel on West 63d St., now fronting the Lincoln Square redevelopment, looks to be in a strategic location. Heretofore it housed Puerto Rican and Spanish nationals, in transit, along with others, as a more or less hybrid commercial-residential hotel.

Constance Hope, and her husband, eye specialist Dr. Milton L. Berliner, back from Europe. Miss Hope, special consultant to Columbia Pictures on "The Franz Liszt Story," covered the European music centres on behalf of the picture. She is arranging a special Liszt festival next year to be held in conjunction with the release of the film.

Labor Day weekend robberies included a $250,000 jewelry haul from showman Harry Brandt's Essex House apartment while he and his wife were at their Westhampton Beach summer home, and a holdup by two gunman of La Potiniere restaurant on West 55th St., pistol-whipping co-owner Pierre Vezen. One of the hoods was caught after a chase on 57th and 6th Ave. No arrests, as yet, in the Brandt case.

Exec assistant manager Ralph Ruggiero, on the staff of the Plaza since 1933, upped to resident manager by John G. Horsman, g.m. of the hostelry. Ruggiero succeeds Harold O'Brien who becomes resident manager of the Savoy Hilton, across 5th Ave. and 59th St. Next spring the Hilton chain relinquishes management operation of the Plaza when A. M. Sonnebend (Hotels Corp. of America), owner, takes it over and Neal Lang shifts from HCA's Roosevelt, N. Y., to this stand.

Berlin

By Hans Hoehn
(76 02 64)

Erwin Piscator to direct filmization of Tolstoy's "The Living Corpse" for UFA.

Willi Clever scripting CCC's forthcoming "Zorninge Jugend" (Angry Youth) after his own idea.

Pola Negri soon comes to Berlin to take over a role in "Secret of the World" which William Dieterle will direct for CCC.

Dr. Manfred Barthel, dramaturgist of Kurt Ulrich Film, left that outfit to become a production manager with Gloria Film.

Latest addition to the local big top scene: Circus Williams, Latter's three-hour program received excellent press notices.

UFA plans filmization of the Carl Zuckmayer tale, "Die Fastnachtsbeiche" (The Fast-Day Confession). William Dieterle may direct.

Artur Brauner's CCC registered the title, "Hero of Troy." Subject concerns the story of Heinrich Schliemann, amateur archaelogist and discoverer of Troy.

Jay W. Gildner, for four years director of the local Amerika Haus, took over as head of the Culture Dept. of U.S. General Consulate in Stuttgart. His successor here is John J. Daly.

The East German DEFA took up again filmization plans for Bert Brecht's "Mother Courage." Helene Weigel, Brecht's widow, is to play the title role. Same project collapsed some time ago because of "artistic disputes."

Portland, Ore.

By Ray Feves
(3447 *N.E. 26th Ave.; AT* 1-3076)

Steel framework for the new Memorial Colliseum is nearly completed. Manager Don Jewell claims Nov., 1960, opening still stands.

Film actress Maria Palmer due from the Coast today (Wed.) to discuss a Broadway play and a proposed tv series. She'll remain about two weeks.

Wayne Dallard's "Country America" opened a two-week engagement at the Oregon Centennial Exposition Arena Thurs. (3). This will be the finale of the Expo.

John Hamrick circuit constructing a stadium-type theater on Broadway. To be managed by Katherine Marshall, the 650-seater will be ready the first part of the year.

Bob Crosby Show headlining the Oregon State Fair Sept. 5-12. Cast includes Lucille Norman, Renne & Hall, Whippoorwills (3), Flying DePauls, Dwight Moore's Mongrels, Calydettes (8) and Red Dunning Orch (12).

Minneapolis

By Bob Rees
(4009 *Xerxes Ave. So.; Wa* 616955)

Teddy Wilson into Freddie's.

Herb's has guitarist Jean Thielmans.

Steve Gibson and his "Redcaps" on tap at Key Club.

Entertainment spending here estimated to have hit a new summer high.

"Is Your Honeymoon Really Necessary?", British farce, rounded out Old Log strawhatter fortnight.

Lawrence Welk's Myron Floren guest artist with Jules Herman's local orchestra at Prom Ballroom.

Actress Mary Fickett in Twin Cities for a Theatre Guild St. Paul subscription season kickoff luncheon.

Minnesota State Fair's children grandstand show had Johnny Horton, the "Chipmunks" and Gabby Hayes.

Fourth local Downtown Council's loop night scheduled for Sept. 29 gets downtown feminine workers into theatres for reduced 50c admission.

Pittsburgh

By Lenny Litman
(*HA* 1-2739)

Henry Sutton, former exhibitor, now living in New York, visiting friends and relatives here.

Ina Ray Hutton set for two frames week of Sept. 28 at Holiday House. Four Crosbys play their old contract off there on Nov 16.

Ardmore Drive-In, area's newest ozoner, features 150 indoor seats with air conditioner. It also has patios with water fountains and gardens.

Jim Boccichio's Show Case, small nitery here, closed over lease trouble. Room had operated for 18 years, first as Allen's for 16 years, then Jill Kury's Showcase and for the past year under Boccichio.

Detroit

By Fred Tew
(*TU* 5-8694)

Chico Hamilton, now at Club 12, has added Detroit's Ron Carter to his quintet. He's a six-foot, four-inch bass player.

Michigan Allied Theatre's 40th annual convention to be held Sept. 23-24 in the Statler-Hilton and Sheraton-Cadillac hotels.

Jackie Edwards, singer, model and part-time waitress at Baker's Keyboard Lounge, joined the Jimmy McPartland band as vocalist.

John Lee, former manager of WXYZ-TV, and Mort Zieve, WXYZ-TV, director, purchased "Thinking Things Through," a panel show featuring Mrs. Franklin D. Roosevelt.

Vienna

By Emil W. Maass
Grosse Schiffgasse 1 *A;* 35-61-56

America House opposite Opera renovated. Music department has improvements.

Robert Watts, American tenor, inked for one year with Salzburg Province Theatre.

Canadian pianist Glenn Gould won critics' kudos after concert in Salzburg Mozarteum.

Werner Krauss, star of Burg Theatre ensemble, made honorary member of that house, on occasion of his 75th birthday.

London

(*COVent Garden* 0135-6-7)

Singer David Whitfield hospitalized with a throat ailment.

Tommy Yeardye took over the Condor Club in Wardour Street (Britain's Film Row.)

Sydney Box, in hospital with a cerebral hemorrhage, may be out of action till Christmas.

Harry Belafonte due here today (Wed.) for a commercial tv appearance for Associated TeleVision.

Alicia Markova to guest star with the Festival Ballet at the Dublin International Theatre Fest next Monday (14).

Odham's Press throwing a dinner for Hannen Swaffer on Nov. 2, the night following the veteran scribe's 80th birthday.

Richard L. Patterson has new chairman and managing director of Paramount British Pictures, succeeding Lawrence Bachmann.

Restaurateur Ernesto Quaglino, who opened the restaurant bearing his name and is now boss of the Normandie Hotel, granted British citizenship.

Unusual press get-together for Lee Remick, Columbia hired a boat and took actress and columnists on a trip down the Thames to Greenwich.

Paris

By Gene Moskowitz
(*66 Ave. Breteuil-Suf.* 59-20)

Walt Disney bought film rights to Joseph Kessel's novel, "Le Lion," for filming this season.

Roland Petit looking for leading man to replace Felix Marten in the musical, "Patron," which he is staging at the Sarah Bernhardt with Zizi Jeanmaire.

Gilbert Miller will produce the French legit version of the Yank hit, "Raisin in the Sun," here this season. Yank actress Marpessa Dawn will play the lead.

A new vauderie goes into operation here Sept. 23 with the conversion of the Theatre Etoile into the Etoile Music Hall. First star is French chantoosy Dalida surrounded by a regular bill.

Albuquerque

By Chuck Mittlestadt
(*DIamond* 4-1596)

Jeanne D'Avray on 88 at Office Bar, replacing Chuck Edgemon.

Juan Makula Trio at Western Skies, replacing Hagerman Trio.

Cliff Arquette, of the Jack Paar show, stopped in briefly over the weekend. He was headed for Ruidoso Downs for the races.

Mexican film actor Pepe Infante played a three-day booking at Esquire Theatre here, one of three in city booking mostly Spanish and Mexican films.

KMGM radio, new station, worked a tieup with 20 local merchants to peddle 10,000 silver dollars at 73c each. Each of the stores "sells" the silver dollars on a specified day, with each allotted $500.

Omaha

By Glenn Trump
(201 *Patterson Bldg.; JA* 8333)

Larry Adler at Colony Club until Saturday (12).

Guy Lombardo Orch booked for Peony Park Sept. 26.

Lenn Laden's Holiday Watercade opens tomorrow (9) at Omaha Civic Aud for four-night stand.

Ragtime pianist Bob Darch rebooked for Sheraton-Fontenelle's Little Nugget room in October.

Henry Dankowski, formerly with Ice Capades and Ballet Russe de Monte Carlo, opened a dance studio here.

WOW constructing $500,000 building to house radio station, FM radio and enlarged tv facilities at 35th and Farnam Sts.

Ak-Sar-Ben laying dirt groundwork in its Coliseum for its World Championship Rodeo (Sept. 25-Oct. 4 featuring Chuck Connors and Johnny Crawford of tv's "Rifleman" program.

Australia

By Eric Gorrick
(*Film House, Sydney*)

Major fun parks readying for an early spring start after winter shutdown.

J. C. Williamson Ltd. setting final plans for "West Side Story" here this year.

Elizabethan Trust reviving "Summer of 17th Doll" at Elizabethan, Newtown.

Seats selling okay for the Johnnie Ray fifth repeat run at the Sydney Stadium for Lee Gordon.

Bullen Bros. Circus playing Sydney after lengthy road dates. Outfit is opposition to longtime Wirth's Circus.

Murray Silverstone, 20th-Fox foreign prexy, here for six-day stopover on biz huddles with Ernest Turnbull.

UA readying a December preem of Stanley Kramer's "On the Beach." Pic will be geared through the Hoyts' loop.

Railroad running special trains to take Sydney folk to Melbourne weekends to see "My Fair Lady." Distance is 600 miles each way.

With further easing of import restrictions, Hollywood fan mags may be permitted here again. Mags have been shut out since World War II because of the dollar shortage.

Zurich

By George Mezoefi
(32 *Florastrasse;* 34-70-32)

Met conductor Fritz Stiedry residing in Zurich to write a symphony.

Neue Terra-Film A.G. rounded in Zurich, bringing local producers up to six.

Louis de Rochemont's "Windjammer" ended six weeks' run at Kongresshaus Zurich, and now playing Festhalle, Berne.

Swiss radio and tv exhibition opened at Kongresshaus here. Several pop concerts and quiz shows are planned in collaboration with German radio-tv.

"Horror of Dracula" (U-I) registered surprisingly well at Astoria here. Other current Yank firstrun pix include "Imitation of Life" (U-I) and "Jeanne Eagels" (Col).

U.S. pianist Rudolf Firkusny soloist with Concertgebouw orch, batoned by Rafael Kubelik, at 14th Musical Festival at Montreux, Sept. 4. From there to Edinburgh Festival and back to the States.

New Swiss pic, "Der Mustergatte" (The Model Husband), Urania-Film production based on Avery Hopwood's "Fair and Warmer," preemed at Apollo here. It stars local comedian Walter Roderer.

Scotland

By Gordon Irving
(*Glasgow: BEArsden* 5566)

Victor Borge to Odeon, Glasgow, on one-nighter.

Vic Oliver headlining in vaude at Empire, Glasgow.

"South Pacific" notched up 500,000th customer at Gaumont Cinema, Glasgow.

Freddie Carpenter readying production of "Goody Two-Shoes" for Howard & Wyndham at Alhambra, Glasgow.

Kashhiko Kawakita, femme Japanese delegate, in from Venice Festival to Edinburgh Film Festival for screening of Jap film, "Whistle in My Heart."

Ireland

English news theatre co., Capital and Provincial Theatre Ltd. bought the Grafton, small Dublin mainstem house, for its product.

Cecil Tennant, Music Corp. of America topper, vacationing in west of Ireland; house guests included Sir Laurence Olivier.

George A. Thompson named to manage Grafton Newsreel and Cartoon Theatre, Dublin, for Capitol and Provincial News Theatres Ltd.

Harry McGuirk has set trumpeter Earl Gill and his band with singer Ruby Murray for four-week fall tour of the U.S. and Canada.

Irish Film Society voted French pic, "La Porte de Lilas," as best commercial vehicle of 1958-59. "Defiant Ones" (UA) was in second place and "Old Man and Sea" (WB), third.

To concentrate his interests on film biz, particularly as director of Cork International Film Fest, Dermot Breen bowed out as organizer for other festival events skedded for Cork in the Spring.

Madrid

By Hank Werba
(*Gral Sanjurjo* 24—*Tel:* 344865)

American Festival Ballet follows "Folies Bergere" into Teatro de la Zaruela next week.

Spanish film star Maria Cuadra signed by Italy's Luigi Zampa for "Secret Telephones."

Film director Norman Foster budgeting "Dances of Spain" for Disney tv background and documentary footage.

Legit season picked up speed with opening of Percy & Denham's "Ladies in Retirement," starring Carlos Larranaga.

Santander Music and Ballet Festival weakened this year when N.Y. Philharmonic, violinist David Oistrakh and pianist Benedetti Micelangeli all cancelled.

Orch leader and boniface Bernard Hilda hanging his straw hat in the Rotunda, class latespot in Majorca's brand new Hotel Fenix, where Hilda band and soloists Glenda Leigh, Luisita Tenor and George Roos entertain vacationing islanders.

Hollywood

Abe Schneider in for studio confabs.

Leo Carrillo underwent major surgery.

Rosalie Stewart on three-month European trek.

Bill Stout skied to Japan for his KNXT news beat.

Hunt Stromberg Jr., home from four weeks in Europe.

Taft Schreiber on three-month global tour for MCA.

Michael Landon suffered slight concussion in 30-foot fall.

Murray Silverstone in town for one-day session with Buddy Adler.

Lee Remick back from London preem of "Anatomy of a Murder."

Marilyn Maxwell touring Far East on U. S. Air Force "circuit."

Michael Todd Jr. in from N.Y.

Jack Cardiff arrived from London.

Irving Briskin will chairman TV Academy's annual New Year's Eve ball.

Ben Staskers elected prexy of Motion Picture Industry controllers.

Thomas C. Deane elected to Pacific Drivein Theatres directorate.

Dennis O'Keefe off on 10-day eastern trek to plug his UA teleseries.

Ivan Moffat to Alexandria, Egypt, for research on 20th-Fox "Mountolive."

Hugo Fregonese planed back to Madrid for scripting confabs on "Don Quixote."

Ernest Levine resigned five-year post of comptroller-treasurer of California Studios.

Mervyn LeRoy scouting locations in Hawaii for "Wake Me When It's Over."

Janet Blair kudosed by Hollywood Hairstylists as "Best Coiffured Actress of 1959."

Gale Storm recovered from spinal surgery performed last Spring and returns to work Sept. 21.

Arthur Gameral left 20th-Fox after 23 years to head up new budget-cost dept. for Four Star.

Danny Beck will be kudosed with testimonial by Saints & Sinners Sept. 21 at Wilshire Ebell Theatre.

Alfred Hitchcock will do personals for "North by Northwest" in London, Paris and Madrid in October.

Elana Cooper arrived from Israel and Ulla Jacobsson from Sweden to test for title role in Samuel G. Engel's "Story of Ruth" at 20th-Fox.

Chicago

(*Delaware* 7-4984)

Gene Raymond opens at Drury Lane tonight (Wed.) in "Holiday for Lovers."

Milton Pollock, company manager of "Music Man," vacationed at his home in N.Y. last week.

GAC agent Lee Wolfberg leaves tomorrow (Thurs.) for two week pleasure-business trip to Coast.

Sun-Times drama critic Glenna Syse vacationing in east with husband Norm, who's a CBS news writer here.

Blue Angel nitery tieing in with the 20th-Fox pic, so titled, in a promotional cocktail party and preview this week.

Agent Eddie Hall's wife, Sylvia, ex-manager of Delaware Towers with a reputation for mothering show bizites, switched to Lincoln Park West Hotel in same capacity.

WFMT's Studs Terkel emceeing Sept. jazz fest at Evanston Township High School Friday (11), featuring combos of Cy Touff, Eddie Higgins, Ralph Berger and Grady Johnson.

Philadelphia

By Jerry Gaghan
(319 *N. 18th St., Locust* 4-4848)

Eva Gabor here today (Wed.) in Wanamaker's Grand Court for perfume pitch.

Violinist Jaime Laredo, 18-year-old winner of the Queen Elizabeth of Belgium Competition, to recital Sept. 26 at the Academy of Music.

Offbeat opera duo, "Oedipus Rex" by Igor Stravinsky and "Carmina Burana" by Carl Orff, will open the season for the Philadelphia Lyric Opera Co. on Sept. 29.

Westport

By Humphrey Doulens

Sammy Kaye at Stonehenge.

Edna Ferber back from Europe.

Ted Straeter here before Persian Room opening.

George Oppenheimer visiting the Richard Rodgers.

Eva LeGallienne rehearsing for national tour in "Mary Stuart."

Dore Schary Jr. completing apprenticeship at Country Playhouse.

Country Playhouse folds next week with "Hillary," starring Joan Fontaine.

Jean Dalrymple celebrated her birthday Sunday (6) with a large cookout for the local gentry.

Ed Sullivan Spells Out Do's & Don'ts

Continued from page 2

and enable us to set Brenn's props, I had Little Buck go out on the rim of the orchestra wall and dance close to the audience, travelling the full width of the enormous orchestra pit. By the time he'd mopped them up, Brenn's spinning plates had 'em in convulsions.

I looked down at Lawrence, our conductor. Beaming, he formed a circle with thumb and forefinger. To my amazement, the Russian musicians did the same thing, each of them as proud as Punch. In the wings, Rise Stevens and Marge & Gower Champion were smiling delightedly; Margaret Tynes and Hubert Castle were hugging Bonnie Shirley; Dick Contino was cutting a jitterbug with Marvin Roy and Charles Davis.

All of us had learned that Russians loved American performers. We learned it over and over again in Moscow and Leningrad, because, in 22 night and matinee performances in the Green Theatre, in the Moscow Sports Palast and in the Pushkin Theatre, at Leningrad, we entertained nearly 200,000 Russians. Night after night, as the cast joined Rise Stevens in "Getting to Know You," the finale, thousands in these audiences rushed down to the orchestra pit to throw flowers and kisses or delivered their flowers backstage. The emotional intensity of these nightly scenes never will be forgotten by any of us. Just as we'll never forget that our waitresses at the Hotel Ukrania, Moscow, on duty until 2 a.m., actually slept in the diningroom so that they could serve breakfast to us at 6 a.m., before we left for the airpdrt.

Propaganda has failed utterly to persuade Russians that Americans are monsters. These emotional Russians took us to their hearts and the last thing I saw, as the armed guard at the plane gangplank halted us for a final passport survey, were some of the Russian musicians and interpreters at the airport fence waving final au revoirs.

Pointers

However, you must make a sharp distinction between the people of Russia—those who make up audiences—and their petty bureaucrats. For American performers, thinking hopefully of playing Russia, here are some things you must bear in mind:

1—Don't go to Russia unless you have a contract signed, sealed and delivered before you board the plane. Be sure this has been signed by the Ministry of Culture, with everything spelled out in detail. It will save you agonizing delays and headaches.

2—In any contract with the Ministry of Culture, be tough, Connecticut Yankee traders. Otherwise, you'll lose your eyeballs. With them, don't try to win 'em over as gracious Americans. Save the graciousness for the Russian people.

3—Even if the State Dept. appoints you to represent the U. S., remember that the State Dept. can't go beyond that, once you are in Russia. Understaffed and overworked, they have much graver problems.

4—Don't believe that your telephones are tapped and that secret police are trailing you! Only, if you're an official of our government, or the military services, or a newspaperman, you'll be tailed. About 50% of the time.

5—Remember that food is plain but good, the drinking water is fine.

6—Russians are the most generous audiences we've ever met, but don't take to them anything that is second-rate! The triumphs rolled up by our shows were testaments to the topflight quality of the performers.

7—Don't forget for a single second that, as an American in Russia, you must accept the obligation of being an ambassador of our country.

8—Russian audiences and Russian newspapers all commented on our courtesy in learning Russian. You'll find it a wonderful intro.

9—Don't get stuck with any rubles. Spend 'em before you get to the airport.

How They Differ

Moscow and Leningrad are quite different. Moscow is an early city, Leningrad people stay out later. In Moscow, for instance, because their subway service closes down at midnight, audiences start heading for the exits at 11 p.m. Their restaurants similarly close early. In Leningrad, you start your matinee at 5 p.m., as in London, and start your evening show at 9 p.m. Nobody ever leaves a Leningrad theatre until the final curtain, regardless of sweltering heat.

Russian audiences pay a performer the highest compliment with rhythm-beat applause. Once a Russian audience starts that, woe betide the m.c. who won't call the performer back for an encore. Dick Contino won this, night after night. They went crazy over him.

The record will show, as a matter of fact, that our company of stars performed a fine American job. The idea of the Cultural Exchange Program is for performers to reach as many people as possible. That we did, triumphing over the barrier of language, in an experience that none of us ever will forget.

Irving Berlin must re-word his "No Business Like Show Business." In this tense age, the performer becomes a powerful Ambassador, armed only with songs, dances and special skills. His mission should not be underestimated.

Tony Curtis

Continued from page 2

top star gets his choice of the best properties available.

Fourth, assuming the star and his agent have reasonable intelligence and good taste, they are likely to select a good story, and usually it will involve one of the better directors. Fifth, the top star, therefore, is more ap to appear in a good film than is an actor who is not a star. And, sixth, audiences have become conditioned to feel they'll enjoy greater quality from a film that has a top star than from one that does not."

On the development of new stars, Curtis said it is unfair to expect new people to compete with established stars. "There's no such thing as a second chance for a newcomer, and if he is asked to carry a film alone and fails, he's dead." Actor declared tyros should be given every chance, should be cast with top names for the greatest possible exposure but should not be put under the pressure of having to sustain big films by themselves. "Hollywood will lose in the long run by pushing these people too fast," he said.

Potboiling Books

Continued from page 2

bestselling book or can continue its claim to be a digest synthesis of the magazine field in general. A greater advantage is that the digest assures itself of a steady flow of material, without being subject to the ebb and flow of the publishing field.

The same idea is being applied by Loeff and Bloch to books intended specifically for dramatic sales, chiefly feature films, although television is not ruled out.

Books chosen will be given a hard-cover publication first. A year later, NAL will put them in paperback. In the meantime, a film sale will have been made, so the promotional activities from all three aspects will (theoretically, at least) be working for the property in all its three forms.

Loeff is frank in what he looks for in prospective properties. "Showmanship first, literary quality second," he says. In the six months the company has been active, it has put out $300,000 in advances, to cover 25 books of which 12 have had their plot or research material supplied by Literary Projects. If an author doesn't have an idea for a book, "Literary Projects gives it to him.

The company has tie-ins with Doubleday, McGraw-Hill, Little Brown, Knopf, Coward-McCann and Random House, according to Loeff. It has contracts with such writers as Irving Wallace, Emily Hahn, Max Miller, Dan Mainwaring, Victoria, Morhaim, Peter Gilman, Matthew Gant and Allan Caillou. Some, of course, are well-established. Others are first-timers.

The first two books commissioned by Literary Projects were Wallace's "The Chapman Report" and Mrs. Morhaim's "Rena." Both have already been sold to films, Wallace's to Darryl F. Zanuck and Mrs. Morhaim's to Walter Wanger.

Literary Projects, which has been working under a "pilot arrangement with NAL for the past six months, signed a three-year deal with the company last week.

Inspiration, which used to be the source of an author's industry, has thus been channeled, and assembly-lined. As Loeff says, he wants to get authors out of garrets and into comfortable homes, where they can work in peace and reasonable security. At his prices it looks like he may do it.

Goldenson Sees

Continued from page 1

sections of the world. It's a mass medium and should do equally well.

"TV and motion pictures can and will live side by side," he offered. "They can live together and very soundly and very economically. The people who produce for motion pictures can also produce for tv. Through tv, they can develop a stable of stars, all of whom can be used in motion pictures just as radio served as a feeder for films with such as Bing Crosby and Bob Hope. TV personalities like James Garner, Edd Burns and Clint Walker can ultimately be great motion picture stars also."

Goldenson believes that the trend of motion picture studios producing for tv will continue. He added, "By the same token, in tv, since the negative cost for a one-hour show is about $100,000 as opposed to $1,000,000 and up for pictures, new talent can be developed. It can build stars faster than any other medium. It has the greatest audience. The public gets to know them faster and can judge whether they have the chemistry to get over as star status. After several years on tv, it's comparable to having been in "B" pictures in the motion picture industry.

While here, Goldenson will meet with local tv, picture, record and radio reps to get a line on their needs and problems.

Benny & Truman

Continued from page 1

ated people here included Seymour Berns, producer-director; George Balzer and Sam Perrin, writers; Charles Vanda, J. Walter Thompson rep; Leonard Spinrad, CBS information services; Lever Bros. execs and others.

This was augmented by the writing crowd, with reps here from Readers Digest, Life, AP and UP, Chicago, New York, L. A. and K.C. dailies, as well as a number of photogs.

KCMO-TV, the Meredith CBS station here, hosted the crowd as well as local press and others at a reception at the Hotel Muehlebach. The production crew reconnoitered the library that day, and writers and producers huddled the following day working out the script.

Thursday three KCMO cameras invaded the Library and the sequence between Truman and Benny was taped. Tentative plans have the sequence set for the Oct. 18 show, and it may run as much as 15 minutes. Final editing will determine when the sequence will be scheduled, however, Berns said.

Show will give a retty good idea of the Truman Library at nearby Independence, the first such tv coverage.

Tourism

Continued from page 2

venir stands that accompany the fairs, they'll be able to drink their fill of beer with the same kind of corny carny atmosphere. Munichs' famed Oktoberfest, annual celebration for the Bavarian beer, kicks off this month and extends well into October to give the tourists and home folks a longer treat —and to give the entertainers a more lengthy showcase for their sideshow talents. Town's pubs and clubs always do a standout business as millions of tourists have a go at the local brew.

Khrush Here & Show Biz There

Continued from page 1

est in the timing of the exchanges between the U. S. and Russia.

All give figures on their operation readily and all put emphasis on the Seven-Year Plan—it winds in 1965.

Russia still looms a seller's mart, for there are still not enough of any types of show biz to accommodate the entertainment-hungry population fully. But there are still theatre floppos which have to be yanked and made up for tv by the preponderance of hits. It is felt that true competition may be in effect in '65 when adequate show outlets for the burgeoning population are expected to be in operation. But that is conjecture, at best.

Feodorsi Bardian is the Director of Circuses. He winkingly remarks that there is really no such thing as the *Moscow* State Circus which has been wowing audiences in Paris, London, Rome and other Western capitals, and heads for U. S. engagements in '69 if difficulties with unions are settled there. Bardian also observes that Russo unions are tough and demanding, too.

6,000 Acts In 50 Circuses

There is a pool of 6,000 acts of all types which are sent out to the 50 regular circuses all over the Soviet Union, plus servicing the 14 traveling Big Tops. There are 13 strictly animal shows and 50 small-scale circuses made up of actors from other fields who want a sawdust fling. They usually play outlying districts, kulkhauses, etc.

Bardian shifts acts around but the Moscow Circus usually has the greatest number of acts at one time, which accounts for its high admission prices, compared to others, and its renown. Average entry fee for a regular circus is 70c. The Moscow sawduster takes $1.20 to $1.90. Portable shows are scaled 30c to 40c; zoos 20c to 40c; and smaller ones 30c to 40c.

Circuses gross about $20,000,000 a year of which $3,800,000 goes to the states. The rest goes to the shows and for new acts, productions, costumes, materials etc. State runs a circus school which takes about 50 students a year after hard exams. Many also come from sport and gymnastics fields. Clowns need a higher education level than others, and about 15 a year are added.

Czaristic Hangover

Bardian admits that Soviet circuses were built on the Czarist circus aspects but changed radically in concept. Various pre-revolutionary show families stayed in and there is also a tradition of handing down acts in a family. But new techniques have been brought in by giving the circus a definite form and style and cleaning up its haphazard form of yore. Now there are producers, directors, writers, composers who work on all programs to give them a homogeneous tone. He is definitely against the three-ring shows, for he feels each act has to be savored in its connection with others for fullest impact.

Schooling and circus popularity also lead to cleaner and more classical shows given in almost ballet tempo. Unions have all but eliminated undue risks by safety belts, but only three of the 900 aerial acts use nets.

Bardian has 82 regional directors under him. Thirteen more circuses are due under the Seven-Year Plan and foreign trips are being built up. Most programs change every month and Moscow every three months.

Top act gets $25 a show with a guaranteed 30 performances a month. Rehearsals are paid as well as expenses and all get a pension after 30 years even if they started at the age of five and are still working regularly. Filler act nets $140 per month plus expenses. Salaries are upped with proficiency and new acts. Russians go for the Big Tops and they usually rate SRO, especially in Moscow.

520 Legit Theatres

According to Sennadi Osipov, Director of Theatres, there are 520 theatres in Russia, including ballet and opera centres. Ballet, opera and children's theatres get the bulk of the $40,000,000 governmental outlay for theatre upkeep. Most of the dramatic theatres are repertory and give three to four new shows a year and are usually self-supporting.

Theatres attract about 75,000,000 spectators per year, of which 55,000,000 are for straight shows. Most of the actors and theatre personnel are formed in Moscow's seven schools but all the unions also have schools. There are 500,000 actors, with toppers getting $450 a month plus teaching chores, expenses and early pensions. Average pay is $150 per month.

Each theatre chooses its own repertoire but government boards can stymie this if entries are felt detrimental to the governmental outlook or public well-being. This makes the theatre somewhat frozen. The only Yank plays done have been "The Rainmaker," "View From the Bridge," "Crucible," "Death of a Salesman," "Deep Are The Roots," "Autumn Garden," "Watch on the Rhine," "The Little Foxes" and legit adaptations from the works of Theodore Dreiser, Mark Twain, Jack London, O. Henry and Harriet Beecher Stowe. Latter's "Uncle Tom's Cabin" is a staple.

'West Side Story' Due

The Russian theatre is preparing an adaptation of "West Side Story," music and all, but Osipov never heard of "My Fair Lady." Lack of a copywright agreement between U.S. and Russia makes the American plays practically public domain, but still comparatively few American plays are performed. Eugene O'Neill, Thornton Wilder and Maxwell Anderson are unknown.

Low Scales, Low Nut

Regional theatres are scaled from 60c to $1.30, and such items as the Moscow Art Theatre and the Bolshoi are at $3 top. Osipov wanted to know why no contemporary Russian plays have been done in the U.S. It could only be explained as a matter of taste, with most of the social realist dramas n.s.g. for the U.S. But some U.S. producers are interested in Shostakovich's first musical.

A regular play costs about $6,000 to $7,000 to produce with spectacles naturally going much higher. Moscow houses 25 legit theatres, and offer a fair share of local and foreign plays as well as classics. Some theatres make deals with a writer to do a special play for them on occasion.

Beaucoup Concert Biz

The USSR also has a concert bureau which oversees about 10,000 concerts per year. There are about 100 centres all over the country which have soloists, orchestras and small combo performers under them for servicing their territories. Most leading virtuosos are still formed at the Moscow schools, and foreign travel has become another prestige gambit in this field. A top star gets about $250 a recital.

In summary, the Russian show setup is one big monopoly trying to cater mainly to collective tastes. Surprisingly, it has kept classical aspects intact as well as adding the concepts of social realism. But competition still exists as show biz grows and slowly begins to vie for audience attention; but that may be many years away. Nevertheless, the Russians have shown astonishing show savvy in circuses, thesp and classical theatre, with a bevy of musical virtuosos and now a growing individualism in their pix to make them more palatable abroad as well as at home.

Getting More Savvy

A growing awareness of the need for entertainment as well as proselytizing is slowly unfreezing the Russian show setup. The films are beginning to denote a more updated urgency in individuals shaping their destiny in conflict, or in accord, with others. It still has a long way to go, but Russo show savvy has made a solid impact in the West and they are now asking, and opening doors, for Western fodder.

It again shows the international status of show biz as a means of communication as well as an entertainment.

OBITUARIES

JACK NORWORTH

Jack Norworth, 80, veteran composer and onetime musical comedy and vaudeville performer, died in Laguna Beach, Cal., Sept. 1, only a few hours after returning from a hospital for treatment of a stroke and heart ailment. His best-known songs were "Take Me Out To The Ball Game" and "Shine On Harvest Moon."

Born in Philadelphia, Norworth was reared in a musical setting. His father and grandfather were instrument makers, specializing in the building of pipe organs. As a schoolboy, he was active in amateur entertainments and then spent six years at sea.

Norworth broke into show biz as a professional via the minstrel show route. He did a blackface routine with his first wife, Louise Dresser, who was a singer in the minstrel troupe. Their marriage was later dissolved.

He later graduated to the "Ziegfeld Follies," where he met and married singing star Nora Bayes in 1907. He wrote the "Harvest Moon" song for her and teamed with his wife on a vaude tour over the U.S. and Europe. They also starred in a Broadway show, "Little Miss Fix-It," before they were divorced in 1913.

Norworth also performed in legit roles, his last being in "The Fabulous Invalid" on Broadway. He also appeared in several films, and in recent years, was spotted on numerous radio and tv shows, getting a featured slot on the "Ed Sullivan Show" CBS-TV tribute to the American Society of Composers, Authors & Publishers a couple of years ago. He joined ASCAP in 1922.

Norworth, who said he wrote over 3,000 songs, had seven click songs, according to his own count. Beside the "Ball Game' 'and "Harvest Moon" numbers, these were "Meet Me In Apple Blossom Time," "Smarty, Smarty, Smarty," "Come Along My Mandy," "Garden of Sweden" and "Over The Jersey Side."

Since the Dodgers baseball club moved to Los Angeles two years ago, Norworth had come back into the limelight for parades and newspaper features regarding his "Ball Game" anthem. His Laguna home had song sheets covering every wall. In recent years, his hobby was collecting various miniature objects.

He is survived by his fifth wife, the former Mrs. Amy Swor, who was formerly in Ziegfeld shows; and a sister.

KAY KENDALL

Kay Kendall, 32, British actress, died Sept. 6 in a London hospital from leukemia after a long illness.

She began her career in the chorus at the London Palladium when she was 12 years old. She began ballet training about the same time. She later appeared in a revue and during World War II toured the British Isles with ENSA (the British theatrical organization which entertained troops).

She got her first starring role in a British film called "London Town," opposite the late Sid Field. She scored her first major triumph several years ago as the trumpet-playing beauty in the comedy "Genevieve," one of Britain's top postwar film hits. Her other films include "Simon and Laura" and "The Constant Husband," which starred Rex Harrison. She married Harrison in 1957. Her U. S. films include "The Reluctant Debutante" and one of her biggest hits, "Les Girls" with Gene Kelly.

She is survived also by her father, brother and sister.

HARRY HOLMOK

Harry Holmok, vet showman and owner of Montreal's Bellevue Casino, died Sept. 2 in Dorval on the outskirts of Montreal following a brief illness.

Holmok, born in Transylvania, came to Montreal in 1922. He worked as a building contractor for several years, then became interested in cafe biz and built his own club in 193 which was known as the Vienna Grill.

The Vienna was an immediate success, and from this Holmok moved uptown to take over the Roseland Ballroom. In 1949 he redesigned the terpery and established the Bellevue Casino. This 750-seater was a click from the start.

The vaude-type shows featured many "firsts" and top sight acts. The Casino will continue same policy set by Holmok under the guiding hand of Jack Suz, who became a partner with Holmok a few years ago.

ROLAND KOHLER

Roland Kohler, 70, treasurer and onetime secretary of Milwaukee Musicians Assn., Local 8, A.F.M., died of a heart attack Aug. 29 in that city. Long active in theatre pit band work, he previously toured with such circus bands as Ringling Bros. and Barnum & Bailey and the Rowe Circus.

Kohler, who played the flute and piccolo, also performed with the orchestra that accompanied the old Primrose & Dockstader minstrel show. He became secretary of the Milwaukee Musicians Assn., Local 8, in 1932 and held the post until 1954 when he was named treasurer.

A sister survives.

HERBERT L. BEACH

Herbert L. Beach, 83, founder of the Beach-Krahn Amusement Co., died Aug. 30 in Oakland, Cal. A native of Virginia, he came to California in the early 1900's, and later founded the firm which operated several theatres in the Oakland area. In the 1930s he served as mayor of Oakland.

Wife and two daughters survive.

RITA GLOVER

Rita Glover, artistic director and scenic designer for the Greek Theatre in Los Angeles, died Sept. 4 in L.A. after a brief illness. Acknowledged one of the nation's top scenic designers although she pursued her career almost entirely on the Coast, she had been associated for the past 15 years with James A. Doolittle, doing sets at the Greek, Hollywood Bowl and other Doolittle preductions.

Her most recent chore was for "Say, Darling," at the Biltmore two weeks ago.

Brother and two sisters survive.

HORACE LIONEL

Horace Lionel, 81, producer and manager, died Aug. 31 in Ilkeston, Derbyshire. He was for years producer and general manager for Alfred Denville's stock companies.

Survived by his wife, sister of the late Alfred Denville.

ERNEST SHORT

Ernest Short, 78, journalist and author, died Aug. 29 in London. Formerly London correspondent of the Melbourne Argus, he wrote many books on the theatre and vaude.

Among his works were "Early Doors" and "Theatre Cavalcade."

I. S. HORNE

I. S. (Trader) Horne, 78, film animal trainer since 1922, died after a long illness in Hollywood Aug. 13. Co-owner of Thousand Oaks World Jungle Compound, he supplied animals used in Hollywood jungle pix. He also trained Jackie, the original roaring lion used as the Metro trademark.

Wife survives.

FRANK A. P. GAZZOLA

Frank A. P. Gazzola, 85, a film and legit theatre operator in Chicago for 25 years, died Sept. 1 in Winnetka, Ill.

In his youth he was a bill poster and later produced road shows. He managed the Studebaker Theatre in Chi during the twenties.

Son and daughter survive.

EDGAR J. HAMMOND

Edgar J. Hammond, 65, magician for more than 35 years, died Aug. 8 in Burlington, N.C. Until he retired three years ago, he worked in theatres and night clubs, mostly in the New England area.

He was a native of Burlington, Vt.

Mother, 83, of Albert Deane, Paramount Pictures publications editor in New York, died Sept. 3 in her native Sydney, Australia. She was the sister of the late Frank Albert, Australian music publisher (J. Albert & Sons), which firm is now headed by Frank's son, Alexis (Lex) Albert.

Hugh C. Platt, 64, retired employee of Claude Ezell & Associates, theatre chain owners, died Sept. 3 in Dallas after a short illness. Survived by his wife, two daughters, two sisters and a brother.

Frank Masters, 69, onetime vaude performer and musical comedy actor, died Aug. 29 in Buffalo after a short illness. His wife and son survive.

Charles J. Marks, 68, retired Toledo, O., restaurateur and onetime nitery operator, died Sept. 1 in Toledo of injuries sustained in an auto accident.

Leonard Delewese, 48, owner of the Dublin Nite Club, Columbus, O., died there Sept. 2. Surviving are his wife, son, mother and three sisters.

Edward C. Giles, 56, managing director and founder of Northern Film Transport Co., died recently in Kendal, England.

James M. Coles, 82, Chicago, film projectionist, died Sept. 2 in Long Lake, Ill. Surviving are his wife and daughter.

Michael Collins, 83, former manager of the old Olympia Theatre, Stirling, Scotland, died recently in Bannockburn, Scotland.

Harry Cassidy, onetime showman who presented Oriental revues, died recently in Newton, Mass.

Mother, 84, of songwriters Harry, Henry and Charles Tobias, died Sept. 4 in Hollywood.

Mother, 92, of actor Allan Tower, died Sept. 2 in New York.

LOU CLAYTON

(Sept. 12, 1950)

You Are Ever With Us

Jimmy — Eddie

Louis — Jack — Jules

With Love and Gratitude

We Salute You

PHILIP LOEB

FRIENDS

Show Biz Unions

Continued from page 2

Song," "Redhead," "La Plume de Ma Tante," "Destry Rides Again," "Once Upon a Mattress," "Threepenny Opera," "The Boy Friend," "Leave It to Jane," "Sweet Bird of Youth," "Suzie Wong," Shaw Festival, "Fiorello," "Raisin in the Sun" and "Majority of One." Among the stars in the parade were Gertrude Berg, Cedric Hardwicke, Claudia McNeil, Art Lund, Jaunita Hall, Tom Bosley, Pamela Charles, Edward Mulhare, Melville Cooper, Robert Dhery, Paul Ford, Colette Brosset and Key Luke. Also represented was the Broadway Show League, the actors' recreational unit, and Equity Library Theatre.

A special car carried veteran performers who participated in the 1919 Equity strike in New York. Local 892, American Federation of Musicians, was represented by a float carrying a band in a continuous jam session.

The theatrical group was second in the line of march, starting out from 26th St. at 10 a.m. All in all, some 100,000 union members with 70 floats and 100 musical bands participated. About 500 locals of 45 national unions took part in the parade.

Rifts Among Protestant Groups

Continued from page 1

"ill timed and inappropriate" and noted that the West Coast director "in no way speaks for the members of this Commission."

There was blunt comment that this publicly-aired disagreement for all practical purposes nullified whatever influence organized Protestantism may have had in Hollywood.

At the Commission's meetings in Gotham last week, Heimrich detailed his views and the views of his Coast Council. There was extended discussion of film content in the light of the concerns voiced and the Commission appointed a special study group to look into the matter and come up with recommendations. Simultaneously, Heimrich and his Council also will work on a set of recommendations. This made it plain that Spike had acted on his own and didn't speak for the Commission.

Main Protestant aim is to determine a positive and yet effective course of action to "bring the Code back into line," according to Heimrich. Such a course, according to Protestant leaders, must not violate the traditional Protestant stance, i.e., opposition to censorship and boycott. It has been fairly clear that Protestants are miffed over what appears to them to be the preferential treatment Hollywood accords the Roman Catholics, who are more tightly organized and tend to speak with one voice.

'Wooden Handling' of Code

Curiously, while Spike disassociated himself from Heimrich's complaints, his letter to Johnston—a letter specifically elicited by the MPAA—made it plain that he, too, has a "real question as to the validity of the Production Code as far as taste and morals are concerned," and he cited examples of the "wooden handling" of the Code.. Spike's letter said there was no need to be defensive about the projected filming of "Elmer Gantry," a picture which has concerned Heimrich and his group. "I am sure our ministry has enough validity and integrity to withstand his classic caricature," Spike wrote. "Indeed it might be very good for us, in a time that oversentimentalizes the minister, to have such a caricature shown."

Spike noted that the Commission had a survey committee at work studying the relationship between Christian faith and the mass media and that this work had not yet been finished. "In any case," he said, "such an offhand and blanket condemnation of the film industry as the one offered by Mr. Heimrich is very far removed from the present thinking of this Commission. Boycott and censorship are most reprehensible to traditional Protestant thinking.

Regrets 'Veiled Threat'

"I very much regret the veiled threat that seemed to be caught up in Mr. Heimrich's remarks, and wish to dissociate myself completely from such a threat." He went on to say that films recently had begun to show "increased maturity and artistic sensitivity in what it is producing" and that, as tv becomes the expression of mass taste, "films have increasingly reflected the subtleties and the depth of true art." This wasn't true of all productions, he opined, "but the (Protestant) Church should be grateful for this new fact and not simply castigate the entire industry."

A spokesman for Spike explained that the religious leader was most interested in maintaining the Protestant "right to be heard" and greatly concerned over a continuation of the church image as a "puritanical" force and influence. If his letter had demonstrated Protestant disunity, "this is both our strength and our weakness," he maintained. "In any case," he said, "we are not absolutely against sex and violence as a principle. There is nothing necessarily immoral in talking about homosexuality or even abortion. You can always question taste, but something that is in bad taste isn't necessarily immoral."

Richard Zanuck's Statement

At MPAA last week, comment was made that Heimrich had "stepped out of line" and that whatever differences exist between the Code and organized Protestantitism can be resolved in private conversations. MPAA was appalled, however, at the statement made on the Coast last week by Richard Zanuck at a press confab announcing acquisition of "The Chapman Report" for filming. Zanuck made a big point of stating that he'd make the picture whether the Protestants liked it or not. There had been no prior Protestant comment re the project. Zanuck's comment was seen, however, as a demonstration of Hollywood's lack of concern over the power and influence of organized Protestantism on motion picture attendance.

MARRIAGES

Mrs. Dorothy T. Thurnston to George Ebeling, Westport, Conn., Aug. 15. He's an actor.

Patricia Ann Beazley to Alan Ladd Jr., Hollywood, Aug. 30. He is son of actor Alan Ladd.

Jane Morgan to Lawrence Stith, Westbury, L.I., Aug. 31. Bride is a singer-actress; he's a singer-composer.

Mrs. Hallie C. Fox to Lorenzo Alvary, La Porte, Ind., Aug. 30. He's a Metropolitan Opera basso.

Mrs. Joan Cohn to Harry Karl, Chicago, Sept. 1. Bride, the former Joan Perry, is Harry Cohn's widow; he's a Los Angeles shoe manufacturer.

Sandra Burns Wilhoit to Rod Amateau, Tijuana, Sept. 1. Bride is daughter of Gracie Allen and George Burns; he's a producer-director.

Ariane Pillieron to Stephen Millar, London, Sept. 1. He's an actor-writer.

Rita Grable to Jerry Vale, Mount Vernon, N. Y., Aug. 28. She's a dancer-actress; he's the singer.

Jean McDonough to Peter Robinson, Warrington, Lancashire, Sept. 3. Bride is an actress; he's a comedian.

Blanche Wilson to Derek Jones, Bispham, Lancashire, Sept. 5. He is a tenor.

Susan L. Kroll to Richard A. Morris, Mount Vernon, N.Y., Sept. 5. Bride is assistant commercial casting director with BBDO agency.

Jane McArthur to James H. Tuttle, New York, Sept. 4. Bride is an actress; he's an acting teacher.

Margaret G. Doyon to Bartley G. Cilento, Littleton, N.H., Aug. 29. Bride was Miss New Hampshire of 1956.

Eleanore R. A. Saray to Robert L. Paris, Manchester, N.H., recently. Both are concert and tv singers.

Kabi Lareti to Ingmar Bergman, Stockholm, Sept. 1. Bride is a concert pianist; he's the Swedish film director-writer.

Jennifer L. Wilson to John M. Seiling, Albany, Sept. 5. Bride is a staffer of WPTR there.

BIRTHS

Mr. and Mrs. Frank Fouce, daughter, Los Angeles, Aug. 31. Father operates Million Dollar and Mayan Theatres there.

Mr. and Mrs. Basil Dearden, son, London, Aug. 30. Mother is actress Melissa Stribling; father is a film director.

Mr. and Mrs. Peter Hawkins, son, London, Aug. 28. London, Mother is tv actress Rosemary Miller; father is an actor.

Mr. and Mrs. Edwin Gifford, daughter, New York, Aug. 28. Mother, Michael Pollack, is head of national group sales for "Porgy and Bess;" father is a CBS-TV staffer.

Mr. and Mrs. Rowland Barber, daughter, Hollywood, Aug. 29. Father is author of "Somebody Up There Likes Me."

Mr. and Mrs. Emil Vohaska, daughter, Omaha, Aug. 17. Father is amusement editor of Omaha Sun newspapers.

Mr. and Mrs. William K. Powers, son, New York, Aug. 2. Mother is dancer Maila Stevens; father is known professionally as Johnny Powers of the Four Esquires.

Mr. and Mrs. Martin Charnin, son, New York, Sept. 2. Mother is actress-dancer Lynn Ross; father is an actor-writer.

Mr. and Mrs. Michael Ludmer, son, Hollywood, Sept. 3. Father is a Warner Bros. story exec.

Mr. and Mrs. William K. Everson, daughter, New York, Sept. 6. Mother is a former film editor; father is a tv writer-producer.

Mr. and Mrs. Bob Stahl, son, New York, Sept. 5. Father's a TV Guide editor and former VARIETY staffer.

Spend

"AN EVENING WITH PEARL BAILEY"

PITTSBURGH
(September 18)

DETROIT
(September 28)

CINCINNATI
(October 8)

NEW YORK CITY
(October 16—4 Weeks)

WASHINGTON
(November 13)

— INTERMISSION —

ST. LOUIS
(December 28)

KANSAS CITY, MO.
(January 4)

DENVER
(January 13)

SAN FRANCISCO
(January 25—2 Weeks)

BOSTON
(February 19)

MIAMI
(March 2)